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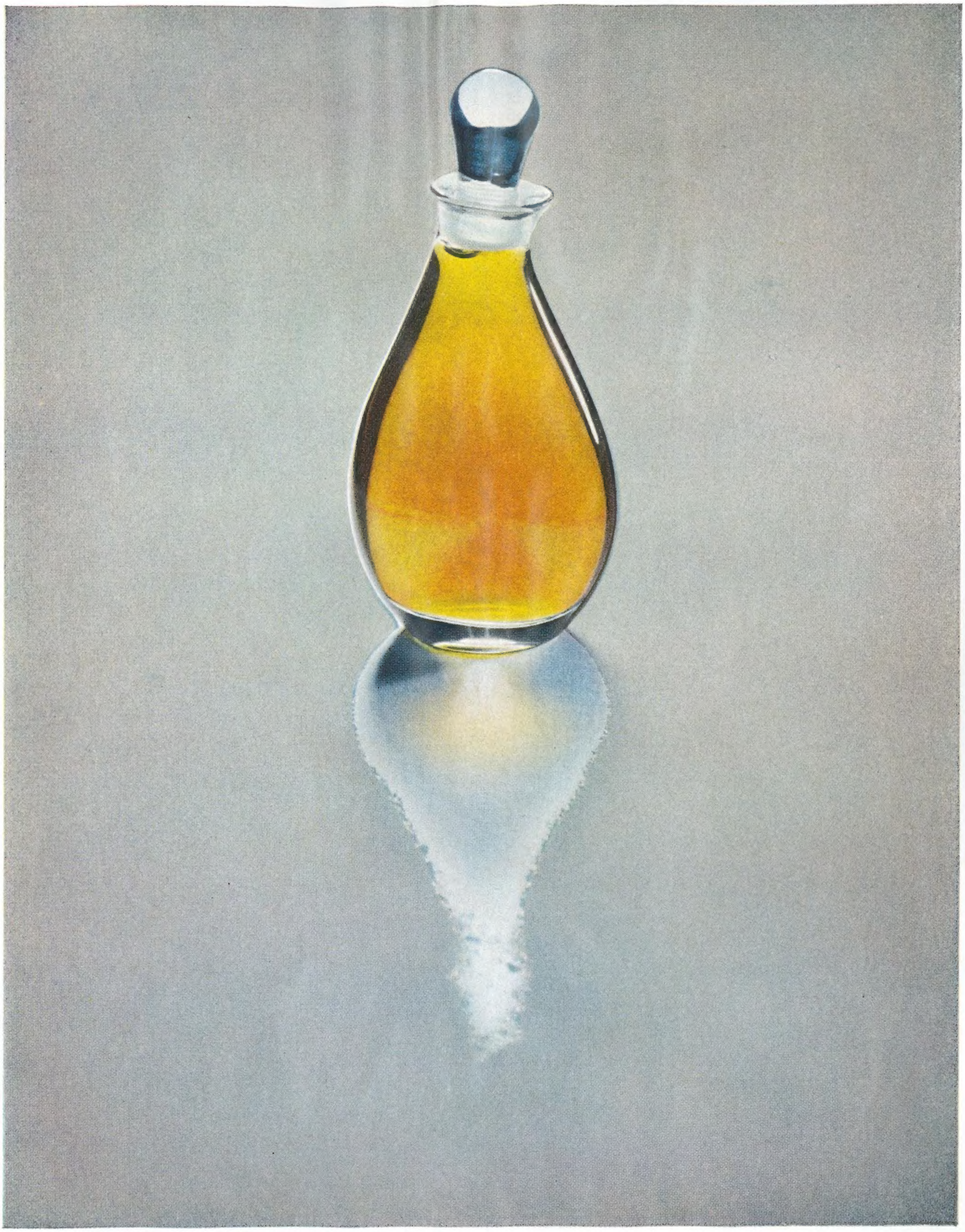
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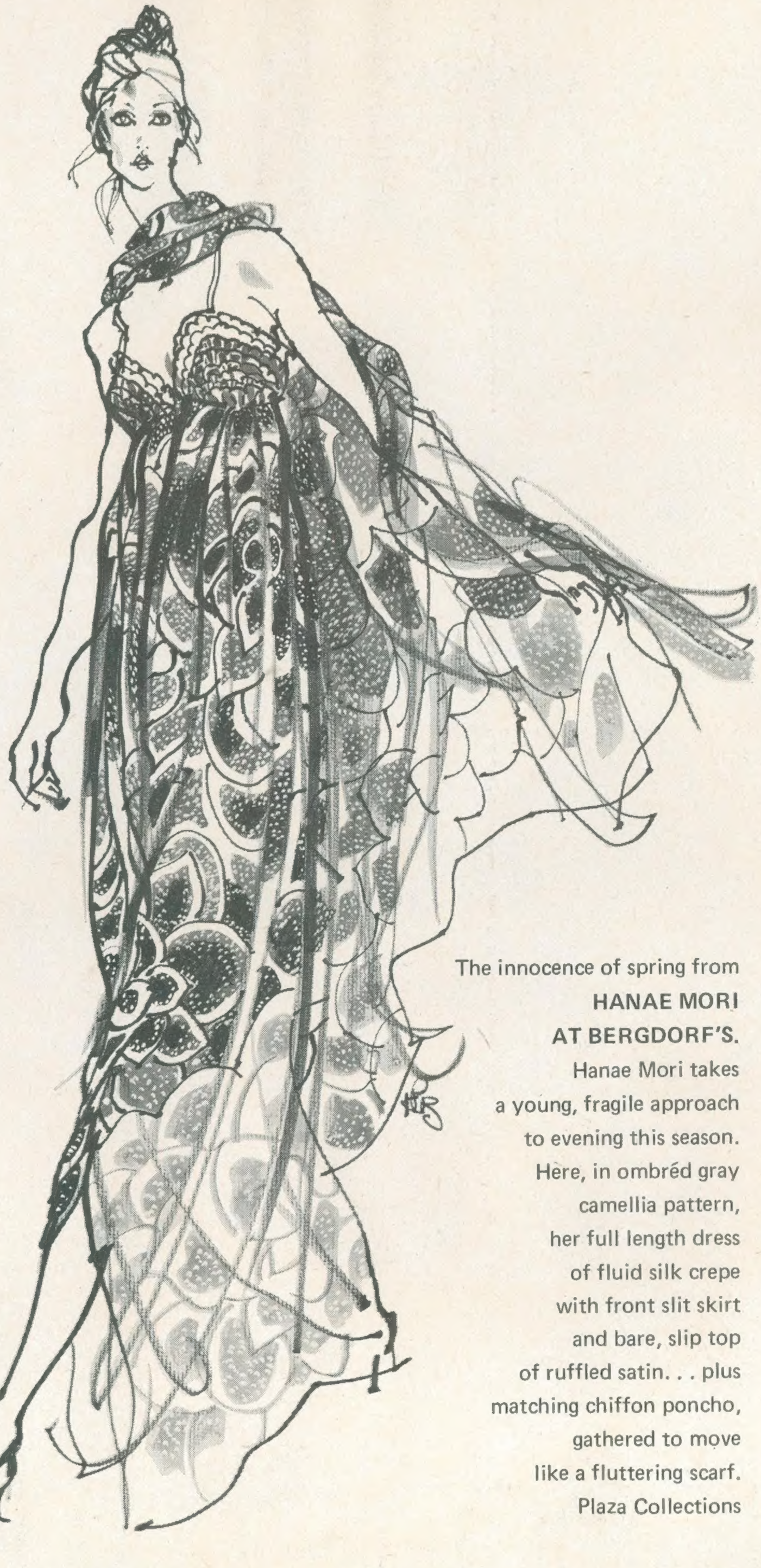
the secret of healthy skin



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The innocence of spring from
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AT BERGDORF'S.
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to evening this season.
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camellia pattern,
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of fluid silk crepe
with front slit skirt
and bare, slip top
of ruffled satin. . . plus
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gathered to move
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MARCH, 1978

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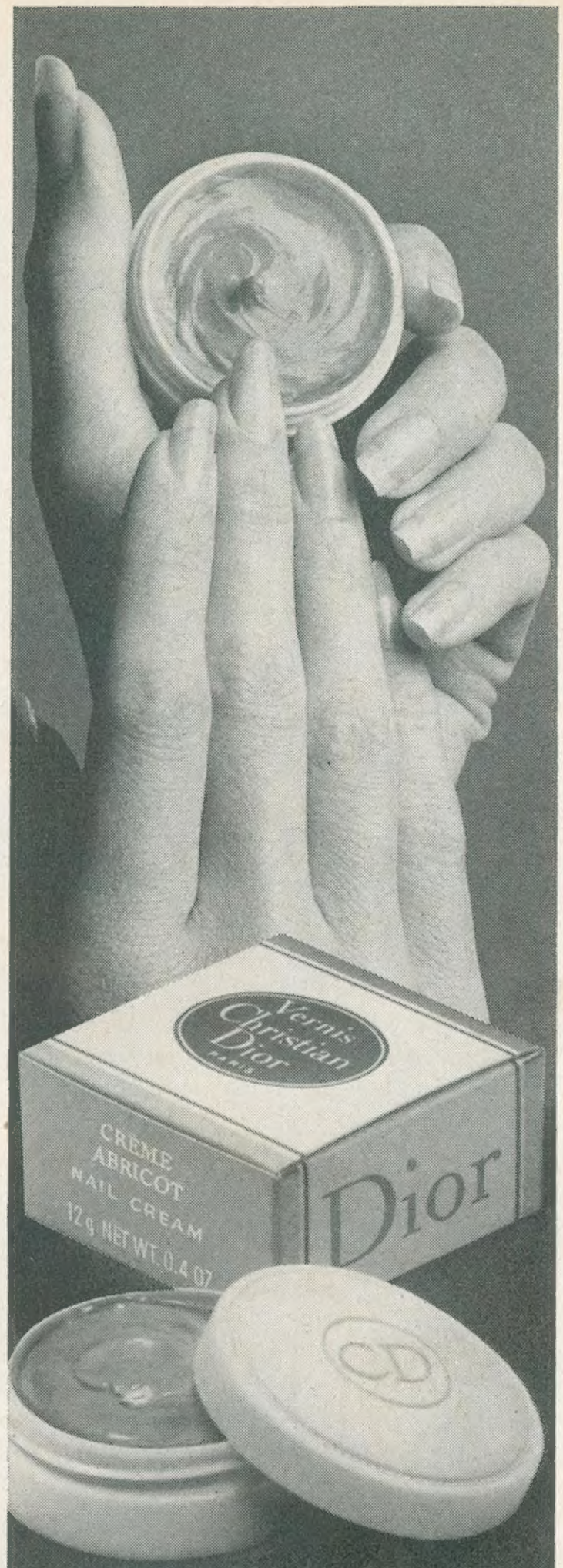
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BEAUTY ON OUR COVER Jacqueline Bisset, the super-looking super-actress who's starring in two of the year's most-talked-about movies: "The Greek Tycoon" and "Someone Is Killing the Great Chefs of Europe." The whole story, on page 239. . . . A key to summer makeup: soft, sheer color. Here, Via Rosa Lipstick glossed with La Ventura Pink Lip Treatment Moisturizer—Colors From The Borghese Gardens. Makeup, Ariella. Hair, Simon Thompson. FASHION The updater—the spice—a narrow gold-braid belt worn as a soft-tie. Colony Designs. Stores and fashion information, next to last pages. Photograph, Avedon.

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Christian Dior



The charm, the innocence of Marc Bohan's school-girlish new dress for Christian Dior—nothing could be more knowing. This is the way to look now, very young, very naive, very Parisienne...in a pink-flowered black cotton voile blouse with little puffs for sleeves, a pristine white collar, and a patent-belted skirt that wraps around its own black petticoat. And the way to wear it? With a huge straw hat, black tights, the surprise of shiny black high-heeled sandals. Irresistible! Sizes 4 to 10, $725, just one from a collection...Christian Dior's Romance with Gigi...that moves from youthful exuberance to suits that seem almost strict—but for the grace and wit of enormous pussycat bows. All, in Designer Dresses.

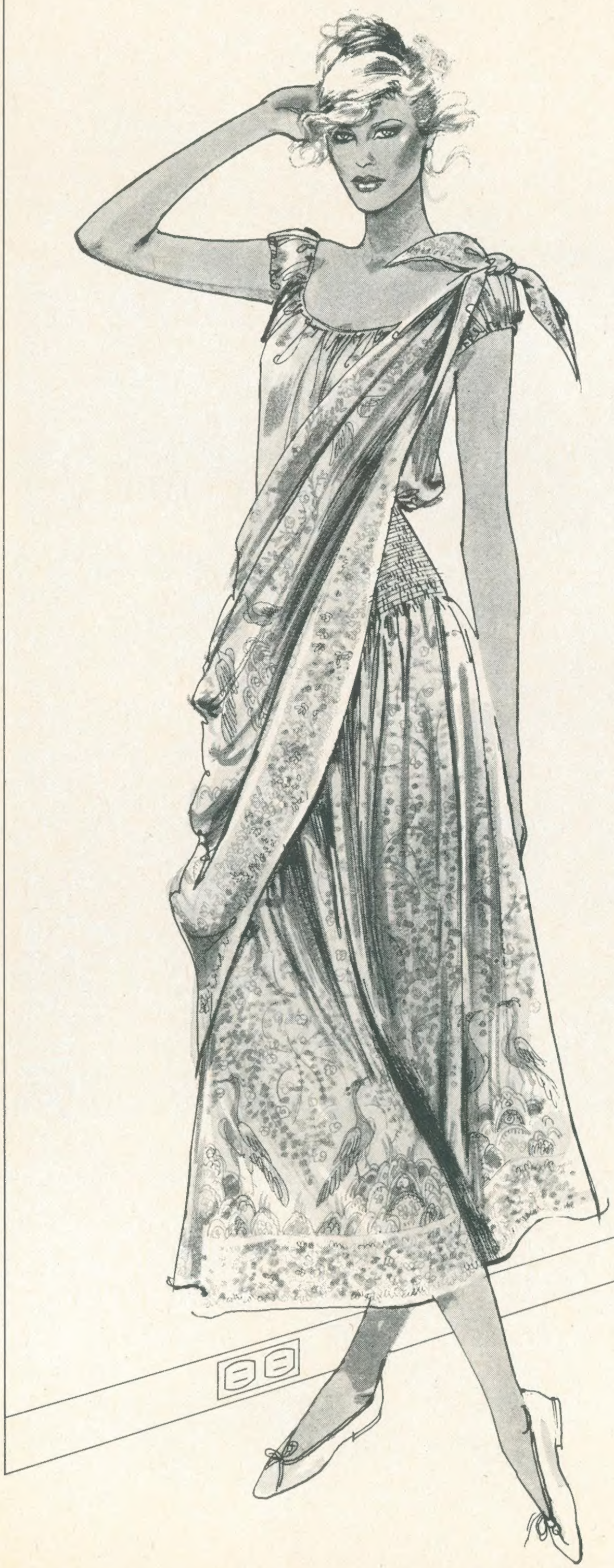
Saks Fifth Avenue

Indelible impressions.



In a romantic mood. . . Avanzara's nostalgic gauzy prints and soft, soft shapes make for a sweeter spring. Left, dolman sleeved blouson about $62, easy pleated front-buttoned skirt about $90. Right, shirred yoke tunic about $80, softly gathered skirt about $74, handknitted cotton vest about $34. All of 100% cotton. At Saks Fifth Avenue, Bullock's-Wilshire, Marshall Field & Company, Sanger-Harris and other fine stores. Avanzara, a division of Kimberly, 1441 Broadway, New York 10018.

AVANZARA
BY ADRIENNE VITTADINI



SUMMER IN SILK

clingy, shimmery silk charmeuse
baby-sleeved blouse
drifting, blowy silk georgette
shirred-to-the-hip skirt
filmy silk georgette
'peacock garden' shawl
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and costa mesa, california, may 1



Photograph by Peter Fink

Go nonchalant

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on-the-move

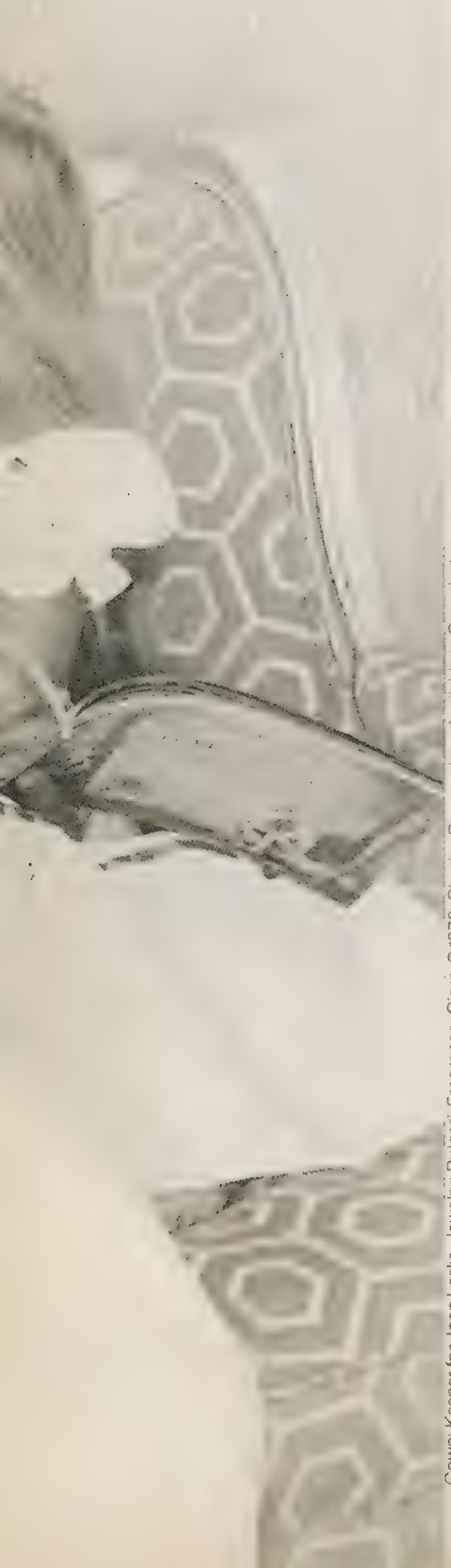
Mix with new continental airs. Rakish blazer, soft as a sweater in raisin or maize cotton, 210.00 Full pants tapering down in oatmeal cotton twill, 76.00 Crinkly silk crêpe blouse in raisin or maize, 130.00 From our collection by Rafael, 4 to 12. Designer Sportswear, Third Floor, Lord & Taylor, Fifth Avenue

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Gown: Kasper for Joan Leslie Jewelry: Bulgari Fragrance: Ciara ©1978. Charles Revson, Inc Available in Canada, too.



'ULTIMA' II
CHARLES REVSON®



Jean Halm does pyjama dressing and does it gloriously — all with the glamour, all the softness, all the color you could want for dinner at your house. Or theirs. Here, by Mona Routier for Jean Halm, a jumble of red and khaki flowers on a long slide-y silk crepe de Chine tunic sashed — girded really — over khaki-colored silk crepe de Chine trousers. Send out the invitations! Also in purple with a green and pink flowered tunic, Sizes 6 to 12, $485. Designer Dresses.

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the skirt-and-sweater life
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for
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Unmistakably

Elizabeth Arden

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You Write Us

The sexy baby turn-off

Thank you for the article in your January issue, "The Sexy Baby Turn-On," by Molly Haskell. After reading a few articles on the child-porn fad, it would seem as if one of the most threatening aspects is the approval and encouragement it gets from the media. It's nice to know that there are *some* journalists left with a sense of decency!

Nancy Jane Tompkins
New York, NY

I was so impressed with the article on outrageous morality by Molly Haskell in January that I want to at the very least praise her critique on this segment of human depravity.

As many others have said, a country—a society—cannot last when it sinks to this degree of immorality.

L.M. Harris
Boca Raton, FL

Upbeat on fitness

The short piece entitled "Upward Mobility?" on the Between Us page [January Vogue] was totally refreshing! All the recent overwhelming press on getting fit makes exercise seem like an obligatory chore—many thanks to these "mature women" from Colorado for reminding us that fitness can be carefree and fun. And who would have ever thought of kite flying their way to fitness?

B. Clark
Greenwich, CT

EDITOR'S NOTE: *Turn to page 150 for more about kite flying in Colorado.*

Doctor's winning ways

I applaud Leticia Kent for her article on Nobel Prize winner, Rosalyn Yalow [January Vogue]. Dr. Yalow's research achievements in the development of the radioimmunoassay were clearly and briefly explained, but I especially enjoyed reading of how Dr. Yalow juggled a happy family life with husband and children while con-

(Continued on page 164)



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PEOPLE ARE TALKING ABOUT... fashion

Best ways to bare... what to steal from a man ...art on your body... the word is "pretty"

Bathing suits—'tis the season, at least to start thinking. Unconstructed, leotardish maillots are the eyestoppers again, and they're bringing with them some new-looking ways to bare: strapless tops, bias seaming, high-cut "Brazilian" legs. Where does the femininity come in? In shirring, lingerie lace trims, colors—not pastels but strong solids, earthy hennas, nudes, rich dark tones—and—there's no way around it—from the body, always, beneath them.

For Mary McFadden fans: warm weather brings, this year, not only her first summer couture collection but a first non-couture collection of blouses, as well. Mary's blouses for Alice Stuart will retail for less than a tenth—$20–$50—of the cost of major McFaddens.

March—when your head's into summer things but your feet are still sloshing in the slush—has one major thing going for it: it's the perfect between-time for throwing out, cleaning out, giving away (don't forget receipts from charities—clothes donations are tax-deductible). In Paris, practical Frenchwomen have their own answer for closet overflow: many of the très chics unload their extra furs and haute couture clothes at auction. A favorite spot's the Salle Drouot Monday auctions that are held at the old Left Bank Gare D'Orsay: great buys, lots of bidding, gorgeous leftovers.

If you've always despaired because you missed your chance to put on fishnet tights, don a little short dress, and play cigarette girl in a 'thirties nightclub, cheer up: when New York City's El Morocco re-opens just before Easter, they're going on a nostalgia trip back to nineteen-thirties glamour—complete with live music, dancing, photographer, and, yes, cigarette girl. What with this winter's revival of the Stork and Cotton clubs (the Cotton, incidentally, also has a cigarette girl—with balsam box carried around her neck), the move's back to supper clubs in the midst of Saturday Night Fever.

Corduroy—in non-winter colors, it's a great transitional.

In New York, women are pulling on—pulling in—men's corduroy trousers—easy fit, great tailoring—tracked down at men's shops such as Andre Oliver. . . . Another big steal from men is the flat-crowned newsboy's cap—tweedy, semi-tough—always on long-haired girls. That's what gives the charm; the cap's made for a flirt, not for a she-man.

. . . But if women aren't aping men, then why all this clothes-swapping? A woman's idea of dash, maybe; size, certainly—if she buys oversized, she's sure to find plenty of fold to belt in, blouse up. But the appeal comes, too, from the changes in men's fashions. The drift there's not to unisex but to uni-ease: men's clothes with the same looseness and casualness that women are wanting. As with women's wear, everything's easing up, narrowing down. The direction? To slimmer pants, ties, smaller shirt collars.

"Spring hits, and a woman's head turns to thoughts of something soft, charming, excessively feminine"

The word is "pretty." Spring hits, and a woman's head first turns to thoughts of something "pretty"—something soft, charming, excessively feminine. Maybe it's a lace camisole, easing up a blazer; a crocheted handkerchief, flirting from a pocket; or a pastel-y watch, from Gloria Vanderbilt—floral-ed, enameled—tied on an embroidered French ribbon strap. From London comes the ultimate ingenue's sweater by Patricia Roberts. Britishers call Roberts a "knitwear genius," and for a reason: She does the laciest cottons, mohairs with tiny flowers knitted in, all in super-soft banana/peach/cream colors. "The sweetest clothes in the world," said a London spring-shopper.

The idea of fashion as an art form isn't new, it's major: look at the flood of museum costume shows; the reverence for—and climbing sales of—antique clothing; even the very special girl you see on the street, who's made an art of adorning herself—who puts together, for super effect, one off-beat or precious old item with the most outrageous or modern dressing. That's imagination.

One of the youngest—and most exciting—offshoots of the fashion-can-be-art or art-can-be-fashion movement's the new spurt of art-to-wear galleries: where weavers, artisans, jewelry-sculptors are given exhibition space, shows, room to affect art collector, mass designer, casual clothes-fan. In New York, tops are Julie: Artisans' Gallery, Kruger Gallery, The Elements Gallery, Artwear.

At Artwear, which opened last fall and is owned by young artist-jeweler Robert Lee Morris, are exhibits of wearable art by the best of today's working sculptor-artists: Ted Muehling, Patricia Von Musulin, Cara Croninger. They're fashion-shakers, working in all media—and they come from a solid tradition: Picasso, Calder, Man Ray, Jean Arp; all, in their day, also made jewelry.

—KATHLEEN MADDEN



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WHAT'S COMING

WHAT'S NEWS, WHAT'S

What Washington says about unwedded bliss... when TV ratings go down, down, down...how-to book about understanding men...who's pocketing what

Movies

By Rex Reed

An Unmarried Woman
Directed by Paul Mazursky, starring Jill Clayburgh and Alan Bates
While her women friends turn cynical, grow to distrust men, or sleep with teenagers, Erica (played by Jill Clayburgh) has a marriage that seems perfect. She's got a safe, sane home life, an interesting job, a bright daughter, and a well-rounded husband. Is she missing something in her complacency? Suddenly, the sky crashes. The husband breaks down emotionally from the strain of an extra-marital affair and leaves her. Erica throws up on the street. Pain turns to self-pity, anger, and retribution. Then, ultimately, anger, loneliness, and fear. Question: How does a vital, contemporary woman who thinks she sees herself clearly suddenly pick up the pieces and start all over again?

It's not exactly a new idea. The problems of women catapulted into the alarming position of being forced to assert their individuality and to seek a new identity when their husbands abandon them have been explored in other films but never with more delicacy and compassion than in Paul Mazursky's. He shapes narrative detail and character nuance with the perceptive eye of dramatist and social commentator.

The men and women in *An Unmarried Woman* look and talk like real people. The scenes in Erica's analyst's office throb with improvisational excitement; the SoHo loft parties and lunches and taxis and endless flow of dialogue in bars and on jogging paths and crowded streets are brilliantly evocative of the insanity and tempo of New York City today. But, behind the ticking Accutron reality of the settings are always the feelings, struggling to surface but often as exhausted as collapsed ventricles.

It is impossible to itemize the vast number of contributions made by Mazursky's excellent cast, but Kelly Bishop is especially effective as Erica's divorced girlfriend; Cliff Gorman brings a muscular weasel quality to the rôle of an almost pathetically comic macho-on-the-make; Michael Murphy mixes anxiety with sensitivity as the husband; Lisa Lucas is brilliantly precocious as the daughter caught between the conflicting emotions of insecure parents; Alan Bates is wonderfully lovable and scruffy as the artist who offers Erica a new key to a new identity.

But it is Jill Clayburgh who gives *An Unmarried Woman* its centrifugal force. Lovely as a bruised camellia, deceptively strong when it matters most, always malleable and desperate to survive, she brings a quiet dignity to even the most anguished scenes. Break up her work from moment to moment, and you get the pieces of a shattered life.



Jill Clayburgh and Michael Murphy, above, in "An Unmarried Woman": How does a contemporary, home-making woman face life without a man?

The Inheritance
Directed by Mauro Bolognini, starring Dominique Sanda and Anthony Quinn
Here's another woman we know well—the ambitious tart who disguises her greed for a family fortune in the taffeta of good intentions. When a rich baker (Anthony Quinn) closes down his empire after forty years, he disinherits his children, but the new daughter-in-law (Dominique Sanda) devises a way to use her brains, beauty, and body to reconcile them all. Behind her shy sweetness and innocent façade, she secretly plans to double-cross everybody for personal gain. How the old man turns the table from beyond the grave gives this sumptuously mounted period piece its twist ending, and the result is a richly satisfying suspense shocker.

From Linda Darnell's Amber to Jennifer Jones's Emma Bovary, deceitful women have occupied a distinguished stronghold in film lore; in the genre's latest manifestation, Dominique Sanda coarsens her jaw and wears elegant gowns effectively. But the real star is whoever was chiefly responsible for all the lavish sets, liquid sexual embraces melting before roaring hearths, and soft-focus camera work; and that person, I infer from past performances, is Mauro Bolognini, a master at soaking corruption in Amaretto.

Books

By Allene Talmey

About Men
By Phyllis Chesler (Simon and Schuster)
In a logical progression, Phyllis Chesler has advanced from the thesis of her previous book, *Women and Madness*, to this one of *understanding* men. To do so, she interviewed men after reading a mass of only partially useful books by men about men. At first, Chesler believed she might write a male counterpart to her *Women and Madness*, "a straightforward account of male psychology." She couldn't. Instead, she gives this jumpy, brilliant, meditative, sometimes subjective notebook about men, aided by certain objective questions, plus a group of exposing Autobiographical Portraits.

Among Chesler's aims in this book is "to sketch out the mythic, historical, and psychic dimensions of contemporary mass male-male relationships," including father-son relationships as well as infanticide, homicide, and full-scale warfare. Her bent in this exploration is to help, as a psychologist, men become nurturers, deeply participating in parenting. She also found that it is true that men "bond" to other men in ways that women do not. Paradoxically, "men are consumed by a silent fear of other men."

Among the dozens of controversial points Chesler lights on is the one about ballbusting women, especially applied to women barging into male-work preserves. After questioning men about their "castration anxiety," she writes that men either deny such anxiety or launch into tales about how they are afraid of being castrated by their wives or mothers. "They rarely mention fathers or other men. The silence of male truce runs deep; the fear of fathers is displaced onto mothers and surfaces in anecdotes about 'castrating' women."

Profound, funny, sad, fascinating, *About Men* is especially revealing in its discussion of "womb envy." "The sad fact is," Chesler says, "that most human beings have been conceived with only *one* parent having an orgasm." She continues later with a reason for prostitution: It "is important to men for many reasons, not the least of which is that they *don't* have to worry about female pleasure."

Scruples
By Judith Krantz (Crown)
Fun trash, *Scruples* is a novel as complicated as one of those recipes in which beef marinates for six days in thirteen curious spices. Flying gloriously into fantasy, Krantz is a mad believer in myths, with her heroine a tall, thirty-five-year-old widow, beautiful, overpowering, with a tax-free income of $4 million a year. She also has almost unlimited access to men, Learjets, and owns a Beverly Hills boutique of brilliant luxury called Scruples.

Her daydream heroine, who started out as a fat little Boston Brahmin child, changed into a tall slender beauty in Paris at eigh-

(What's News, continued on page 46)

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teen and trained in fashion knowledge there. All that gives Krantz a chance to add characters who seem to know all about Balmain's workshop, fashion photographers, Vogue, *Women's Wear Daily*, and, later, the scrofulous world of movie-making. In fact, her descriptions of life on a fashion magazine are adorably unrealistic.

Under Krantz's fingers, real life has a way of becoming mysterious, glamorous, legendary, sequined. Naturally, she does not ignore sex. *Scruples* is an abridged guide—no transvestites, as I remember. The sexual vitality of *Scruples* is so tremendous that it has led to the sale of paperback, British, and French rights and an initial advertising budget of $75,000. *Scruples* will sell like fertilizer in the spring.

Art

By John Perreault

Sol LeWitt
The Museum of Modern Art, New York; February 3 through April 4
Sol LeWitt remains one of the leading practitioners of the severely geometric Minimalist style. The beauty of Minimal art has to do with clarity and intelligence rather than with obvious self-expression. Not surprisingly, LeWitt's works are mostly fabricated or executed by others. His insistence that the idea behind a work of art is more important than the physical manifestation of that idea was an important influence upon conceptual art, which has attempted to eliminate the object altogether.

LeWitt's open cube sculptures represent variations on a theme. Nothing is concealed in terms of structure or concept. Variations proceed in a straightforward manner, offering unexpected variety; what first appears as simplicity grows elegantly complex.

The wall drawings, which LeWitt started doing in 1968, are penciled directly on the wall by assistants according to precise instructions. There are sixteen of them in this gigantic retrospective. Horizontal, vertical, and diagonal lines are offered separately and then in all possible combinations, producing delicate, hazy surfaces. Other systems produce geometrical shapes, all-over patterns, or lively dialogues between arcs and straight lines. In LeWitt's work, more often than not, the serene, serial logic leads to structures and surfaces that engage the eye and the mind. His is a cool, distanced kind of art, but one not without its own kind of poetics—poetics that express order, repetition, and endlessness.

Drawings on paper and "bookworks" are included in this exhibition, which will travel to The Musée d'art contemporain, Montreal (September 7–October 22); Krannert Art Museum, Champaign, Illinois (March 4–April 8, 1979); and La Jolla Museum of Contemporary Art, La Jolla, California (May 11–June 24, 1979).



Bevan Davies

"Beautiful, slightly ominous, witty" paintings: above, Deborah Remington's "Engla," oil on canvas, 1977

Deborah Remington
Miami Dade Community College-South Campus Art Gallery, Miami; March 6 through March 20
The heraldic but totally abstract paintings that Deborah Remington has been producing since the mid-'sixties do not fit into any of the usual categories. They are beautiful, slightly ominous, and yet witty. They are machine-like—Francis Picabia's Dada machinery comes to mind—and yet they are organic.

Remington was, at one time, a student of Clyfford Still and also an admirer of Franz Kline. The influence of Still's and Kline's Abstract Expressionism survives in the automatism of the preliminary drawing that underlies Remington's highly finished paintings, which are otherwise anything but Abstract Expressionist. Deborah Remington studied calligraphy in Japan in the 'fifties, an activity not then usual for a woman. She traveled widely in the Orient and was for a time an actress on Japanese television. The influence of Oriental calligraphy might account for her ideogramic forms —which are centrally placed, frontal, and allow for subtle variations within—but the abstract visual language that results is all her own.

Remington has invented a new world of luxurious greys. The meticulous shading can be read either as the sheen of metal, reflecting and deflecting the viewer's gaze, or as fragments of false dawn or twilight: as either surface or infinity. The satiny glow is balanced by eccentric shapes and flashes of "hot" blue, "cold" red, technical and expressive surprises of color that Remington particularly enjoys.

MORE ART:

Peasant Paintings from Huhsien, Peoples Republic of China: At the Chinese Culture Center, San Francisco, colorful paintings from an agricultural commune. The paintings, produced by spare-time artists aided by community criticism, skillfully combine high art and folk forms to produce cheerfully patterned glimpses of life in rural China. A delight. Other stops: Art Institute of Chicago; Otis Art Institute, Los Angeles; Contemporary Arts Museum, Houston.

Alberto Giacometti: Ten sculptures by this master Swiss artist—anxious, elongated figures mostly—are surrounded by a full sampling of the artist's graphics. At the University of Texas Art Museum, Michener Gallery, Austin.

(What's News, continued on page 49)



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Recordings

By David Sargent

Al Green: The Belle Album
(Hi Records)
With his sensuous tenor and his infallible rhythmic sense, Green has long been one of the finest soul singers around—perhaps *the* finest. But he has also been prone to eccentric lapses that have hurt his career both artistically and commercially. Happily, this new album—which Green produced himself—is a superb disk, and what makes it unusual also makes it excellent. Green avoids both the mindless instrumental vamping and the theatrical rhetoric so common on contemporary soul albums and opts instead for a Smokey Robinson-like meandering crooning. Green croons better than anybody around, and it would be hard to imagine a finer, sexier record for late-night listening than this.

Beethoven: Leonore
Herbert Blomstedt conducting the Staatskappelle Dresden and the Leipziger Rundfunkchor, with Edda Moser, Richard Cassilly, Theo Adam, Helen Donath, and Karl Ridderbusch (Odeon)
Beethoven wrote only one opera, and this isn't it. The explanation of that bit of Zen is that *Leonore* represents the first version of the opera that was eventually much revised and retitled *Fidelio.*

This estimable recording—estimable both for its intrinsic interest and for the quality of the performance, which is on a par with the best recorded *Fidelios*—is fascinating on two grounds: First are the comparisons that can be made with the final version. For anyone familiar with *Fidelio,* listening to *Leonore* is like hearing the final version fade in and out of focus. Some numbers are identical in both versions; some are completely different; some shift subtly in the course of a single aria. Beethoven was particularly prone to agonizing revisions of his scores. *Leonore* provides remarkable insight into the processes of genius.

Yet *Leonore* can be heard as a moving and delightful work on its own terms. The first version of the opera is more like Weber than mature Beethoven. The music sticks closer to classical models, and there are



"Cold and romantic" rock from David Bowie, above, on new album "Heroes"

some delightful things here—above all, a wonderful duet for the two female principals. This is a recording most heartily recommended for the operatically curious.

Joni Mitchell: Don Juan's Reckless Daughter *(Asylum)*
In the past few years, Joni Mitchell has seemed to alternate between relatively accessible albums and more experimental ones. All of them are part of the ongoing process by which she is steadily expanding, and all of them remain considerable works —if her highly personal style appeals to you at all.

Don Juan's Reckless Daughter is both pretty wonderful and a further evolution of Mitchell's unique style. Starting as a pretty soprano folksinger, she has pushed ever further into her own amalgam of modal guitar tunings and a folk-jazz hybrid as her voice has dropped and her persona has become more complex and mature. For a while, her contact with the world of jazz was Tom Scott and his assortment of Los Angeles session musicians; and, by the end of that collaboration, things had grown rather facile. Now, she's allied herself with Weather Report, and the result is a remarkable fusion of styles. An entire side of this album is devoted to an orchestral piece, with full symphony orchestra; and, while so far Joni Mitchell hasn't found a way to stamp her personality onto such a large and traditional ensemble as she has on her smaller bands, the experiment is pleasant enough, and it shows she's still restlessly pushing up against her apparent limits.

MORE RECORDINGS:
Handel: Music for the Royal Fireworks; three orchestral concertos. Charles Mackerras conducting the London Symphony Orchestra (Angel). The woods are full of fine versions of the "Fireworks" music, but this account, in the original wind-band scoring, is one of the best, and the rest of the record is equally delightful.
Karla Bonoff: Karla Bonoff (Columbia). First known as a writer of fine songs for Linda Ronstadt, Bonoff's debut disk is a delight in itself, with lovely songs performed in a sweet and dignified way.
David Bowie: Heroes (RCA). Another collaboration with Eno, the progressive synthesizer wizard, and an altogether fascinating example of accessible avant-garde rock, simultaneously cold and romantic.

Taxes

By Julian Block

"Strictly platonic" pays

For a continually growing number of couples, living together out of wedlock is now considered an acceptable, if not yet a completely respectable, way of life. But suppose a man and a woman set up housekeeping and, depending on who foots the bills, he takes a dependency exemption for her or she takes one for him. The IRS will forbid any exemption for a live-in companion unless the couple can somehow show they have a strictly platonic relationship.

The IRS takes this hard-nosed view not because it disapproves of the relationship but because it must enforce the laws passed by a Congress that believes, at least in the case of its constituents, that no one should be rewarded for living in sin—least of all with a tax break. So, Congress passed a law that says that no dependency exemption can be claimed when the relationship violates local law—including those rarely enforced state laws that absolutely prohibit sexual relations between unmarried persons.

The local-law rule has been upheld by several courts that threw out exemptions claimed for mistresses. According to these courts, the local taboos were automatically violated when an unmarried couple shared the same home. It made no difference that this was ignored by local authorities.

To cite one case, a man neglected to check the validity of his divorce decree before he moved in with what he thought was his "second wife" and her mother. At tax time, he learned the hard way about the local-law rule when he claimed deductions for his second wife and her mother. The IRS knocked out his claim for the supposed wife. But the IRS allowed him to claim his "mother-in-law," presumably because their relationship violated no local laws.

(What's News, continued on page 52)

Where to eat now:

Hungaria



Hungaria Restaurant, created by George Lang (the Café des Artistes is also his), is the best Eastern European restaurant in New York City. Lodged compactly (there are only thirty-eight tables) in The Market at Citicorp Center, Hungaria gleams with Magyar color, thrums with gypsy music during the dinner hours, and is, at all meals, an incredible gastronomical tour de force. Left, by Hungaria's unique Sausage Tree, Andrew, director of the restaurant, and a quartet of chefs.

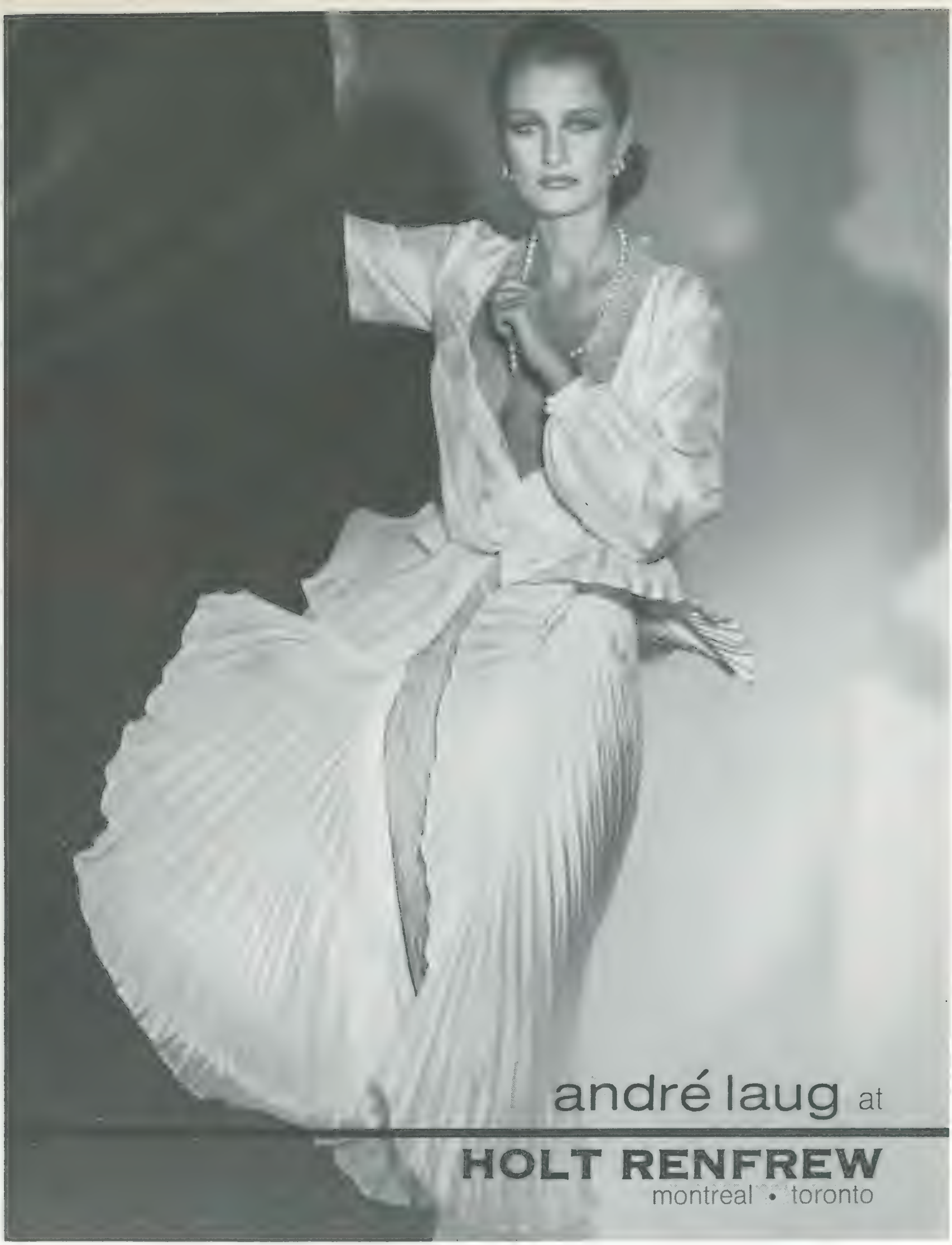
At Hungaria, the menu is authentically native, amazingly robust—even the desserts, which include a different strudel each day. Also to be passionate about: a Tomato Soup with Little Stuffed Peppers—spicy, smooth; Stuffed Dilled Cabbage with Pork Chops and Sausage, as in Kolozsvár—which means a mélange of tastes so succulent, sour-creamy, paprika-y . . . you've never tasted anything like it!—L.L.



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Sports

By Kay Gilman

The rage is racquetball

Racquet sports are white-hot now and the most sizzling game of all, in terms of explosive growth and most movement for your money, is racquetball. An estimated 3 to 5 million Americans are sweating it off on racquetball courts these days: a healthy 30 percent of them are women. With its unbeatable combination of speed, sweat, and not-too-much skill required, racquetball is unquestionably a super sport for the 'seventies.

Racquetball was invented by a Greenwich, Connecticut, tennis pro who spiced up the game known as paddleball by replacing the wooden paddle with a truncated tennis racquet, dubbing his creation "racquetball." It's a high-intensity game, played on a wooden enclosed court, with the ball legally caroming off floors, walls, and ceiling. Scoring follows the rules of handball.

Racquetball may have been conceived in the Eastern U.S., but it's the West and Midwest that are the current hotbeds of racquetball activity, with a rapid seepage eastward. Racquetball clubs in the West leave no need unsatiated, as in Orange County's Sporting House (Newport Beach, California), an extravaganza of twenty racquetball courts, saunas, a jogging track, a magnificently equipped gymnasium-*cum*-exercise room, a medical facility, and an Olympic-sized swimming pool. In the East, the Health 'n' Sports Club and Spa in Westbury, Long Island, has fourteen courts plus all the amenities of a spa; the spanking new Manhattan Squash Club in New York City has two racquetball courts, which, according to a spokesman, generally are booked solid.

As befits such a burgeoning sport, racquetball has not one but three professional tours and boasts its own superstar, a brash young man of twenty named Marty Hogan, whose serve whirs by at 142 mph and who pocketed more than $70,000 in racquetball winnings and endorsements in 1977. A young woman player to watch is twenty-two-year-old Jennifer Harding of Long Beach, California.

From all accountings, racquetball is bursting at the seams and has nowhere to go but up. A corporation known as Sports Illustrated Court Clubs is implementing plans to erect more than one hundred racquetball clubs east of the Mississippi. Marvin Rimland, president of AMF-Voit, Inc., manufacturer of racquetball equipment, saw his sales of racquets and balls zoom by 40 percent in 1977.

"The game has everything," Marvin Rimland extols. "It's easy to learn, it's fun, and it's a great conditioner." For those of us who never have enough time, Mr. Rimland adds the clincher. "Racquetball is fast and furious. In one hour, you can burn off 880 calories. You'd need three hours of tennis to achieve the same thing."

(What's News, continued on page 56)


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WHAT'S NEWS, WHAT'S COMING

Collecting

By Judith Goldman

As-time-goes buys . . .

Money fluctuates; a great timepiece does not. Watches are small and portable. They fit in pockets. A whole collection can be carried in a satchel. Watches easily can be taken across borders (no duty on watches over one hundred years old) and easily can be converted into cash. A rare European watch can cost over $100,000; scarcity, period, condition determine price.

"Watch collectors are conservative, secretive, and mechanically inclined," says William Scolnik, a New York dealer in antique watches who studied to be an engineer. The watch collector is interested in precise information, in how time is measured and moves. He is usually a specialist, who may acquire American watches only by Hamilton, Waltham, or Elgin. Or Railroad watches. American watches can be collected like stamps; cases and movements had serial numbers, and books like George Townsend's privately printed *Almost Everything You Wanted To Know about American Watches and Didn't Know Who To Ask* list those numbers.

Some collectors acquire timepieces chronologically. Others concentrate on European watches: plain Puritan watches made in England under Cromwell, repeaters that strike on the hour or on the quarter, form watches in the shape of skulls or apples, watches by one maker such as Abraham-Louis Breguet (1747-1823).

"There are," according to Efroim Greenberg, an expert New York clockmaker who deals in antique clocks, watches, and music boxes, "collectors who acquire only watch dials or hands or screws." Time's mystery can be approached in various ways, and a screw may reveal a watch's date and origin. But Mr. Greenberg lamented, "There are few collectors anymore —only investors."

The interest in watches may be an interest in money, not in mechanics or in movement. Still, it keeps growing. In 1943, fifty members founded the National Association of Watch and Clock Collectors, Inc., in Columbia, Pennsylvania. That organization now has over 31,000 members.

Watch collecting requires study. Begin with books. The bible is the sixth edition of Britten's *Old Clocks and Watches and Their Makers* (Bonanza). Visit museums: the Smithsonian in Washington, DC, and The Metropolitan Museum of Art in New York, which houses J.P. Morgan's collection. The best American collection is at Rockford, Illinois, in The Time Museum at the Clock Tower Inn. Seth G. Atwood, a Midwestern industrialist, formed it; William Andrewes, formerly of the Old Royal Observatory in London, watches over its 1500 pieces which include: sundials, water clocks, nocturnal dials that measure time by the pole star, astrolabes, a Chinese fire clock that burns incense, a spherical 1550 watch by Jacques De la Garde, and a watch as rare with a pendulum. The museum-motel complex also has a restaurant, swimming pool, and tennis courts. A double room is about $35 a night.



William Scolnik

Above, fan-shaped pocket watch, ca. 1900: its hands jump back for a total time-cycle

MORE COLLECTING:

More Watches: The National Association of Watch and Clock Collectors publishes a bulletin of scholarly articles, book reviews, questions and answers (six times a year), which alternates with a selling-supplement called "The Mart." (Membership $15.) "Almost Everything You Wanted To Know about American Watches and Didn't Know Who To Ask" is available from George Townsend at 406 Orchard Street, Alma, Michigan 48801.

Joan Crawford's best jewels were appraised by Harry Winston, and she sold them in 1973. Christie's sells the sentimental stuff on March 1: a 14k gold enamel watch engraved, "Dearest Wife Joan, Every second says I love you, Phillip"; and, for Cliff Robertson fans, a charm engraved, "Thanks Joan for being the way you were in 'The Way We Are,' Cliff." Also on the block are Art Deco jewelry and Cartier clocks.

TV

By Diane English

What's turning us off . . .

What might cause a nation hooked on television to begin turning it off? The networks want to know, and they're keeping their eyes sharply trained on the gradual decline in ratings levels this year, when, in the autumn, daytime levels were down by as much as 7 percent and prime-time levels by 2.5 percent. Although spokesmen at all three networks are trying to play it cool, they've nevertheless dispatched Statistical Research, Inc. to check on the possibility of an error in calculations by A.C. Nielsen Co.

Bill Behanna, director of press relations at A.C. Nielsen, is waiting until all reports are in before commenting but points out, "It's ironic that when ratings' levels are unusually high, no one at the networks seems to mind; but, if levels seem too low, they immediately look to us to see where we've made the mistake."

Nielsen did, in fact, make an error in the fall of 1975 when an imbalance in its sample caused ratings to register new lows. But in Nielsen's favor this time is the fact that its competitor, The Arbitron Company, which measures viewing levels in 210 local markets, is recording similar drops.

If Americans have switched off their sets, what's the cause? Speculations range from unstable programming schedules to the effects of the Women's Movement on daytime viewing, to new programs so embarrassingly bad they drive even the most adamant addict to books. The mortality rate among new shows last season was the highest in memory, and even last year's hits are making it with lower ratings.

As eager as the networks are to point the finger at Nielsen and Arbitron, they agree that their techniques are accurate and provide valuable information, which is used to make programming decisions and to determine rates for advertisers. "The information we obtain is very valuable to us," says Marvin Mord, vice president of research services at ABC television. "Specific audience-survey information enabled ABC to pinpoint its target—a younger audience more susceptible to innovation and change. Our information told us that audiences saw us as the network for sports, movies, and action/adventure shows but that we were out of balance as far as comedy, variety, and personalities were concerned. We fed this information directly to programming head Fred Silverman, who used it to give us a winning, balanced schedule."

Robert E. Mulholland, president, NBC television network, uses audience research to focus on the future. "The youth audience is getting older. Perhaps the audience to go after now is slightly better educated, slightly older than that ABC is aiming for."

Marvin Mord agrees that audience statistics can spot trends but strongly maintains that television does not set trends, simply reflects them. "During the years of Vietnam, we went through a period when we questioned traditional value systems. Slowly, we began once again to embrace the values of the 'fifties and early 'sixties, which is reflected in the success of shows like *Happy Days* and *Laverne and Shirley*. Now, we see the population ready to deal with the reality of the present; thus, the appearance of more programs with controversial themes. That an audience could accept the male-females living-together premise of *Three's Company* underscores this."

Whether the decline in audience levels is a permanent one or not, anything that gets the networks to reevaluate their programs must be a good thing. "I'm not worried," says Marvin Mord. "Television is a growing industry."

MORE TV:

The Rutles (NBC, March 22; 9:30 P.M., E.T.). "NBC's Saturday Night Live" producer Lorne Michaels and "Monty Python" 's Eric Idle have put together a clever and loony spoof of the Beatles' historic career. Four bogus Liverpudlians are aided by cameo appearances by Mick and Bianca Jagger, Paul Simon, George Harrison, and the cast of "Saturday Night." Original album on Warner Brothers Records.



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HEALTH: SPORTS/WOMEN

By Sandra Donahue

Sports action is more fun when you stay hurt-free. Here, exercises to help....

It's smart to be fit. Women are donning track shoes and swinging tennis rackets in record numbers, and feeling better because of it. But, for many of us, sports participation is a new experience and brings with it new ailments. Last year, the Consumer Product Safety Commission estimated that twenty million Americans were injured while participating in sports; and new studies show women may be even more susceptible to injury than men.

The female athlete is "one of our biggest problems," said John L. Marshall, M.D., co-chairman of the New York Medical Society's Committee on Medical Aspects of Sports and director of sports medicine at New York's Hospital for Special Surgery, and a team physician for many professionals. Dr. Marshall and other experts are aware that little emphasis has been placed on the female athlete. They are looking in detail at the physiological differences between male and female athletes and what those differences mean in performance expectations, what special injuries the female athlete may expect.

"As they mature," said Dr. Marshall, "certainly girls are not the same as boys." Studies show that, after eleven or twelve years of age, girls' athletic ability measured by abdominal strength, upper body strength, grip strength, endurance, power, and agility levels off, then decreases; for boys, ability on all of these tests increases, sometimes dramatically, after twelve years of age.

Body fat decreases in males after twelve; but body fat increases in females after twelve years of age, though it does not increase as much in athletically trained girls. Some experts say that mature women have about 10 percent more fatty tissue than men, which can limit performance, too (though experts disagree on the exact figure and studies are currently underway to further clarify just how much extra fatty tissue women have). However, in long distance running this extra fat can actually help a woman's performance—after two hours of running the body begins to use the fatty tissue for its energy after the body's glucose supply has been depleted.

In spite of these discouraging facts, women can benefit greatly from athletic training, said Dr. Marshall.

"For instance, if we look at the Olympic results in a single event—the 400-meter—in the freestyle swimming, in 1924 there was a 16 percent difference between the female and the male time; in 1972 there was only a 7 percent difference. So, as girls are training, they are getting better."

Female athletes are more liable to certain injuries because of their bodies' make-ups. "Girls are more loose-jointed than boys. That means they are more susceptible to such injuries as dislocation of shoulders or other joints, sprains, and trouble with kneecaps." The painful ailment called "shin splints" may be more common in girls because of the adaptive effect of walking with high-heeled shoes causing tight calfs. This can be a problem when a girl starts running.

Also, the wider pelvises of women cause pressure on their knees and ankles, predisposing women to more foot and knee injuries. Studies have shown that in women in competitive sports, athletic injuries have occurred at a higher rate and with greater severity than for men. Most injuries have occurred in activities that require explosive effort, such as the long jump or sprints. Injuries involving overstrain occur four times more often among female athletes than among male ones.

"There are certain sports that predispose women to specific injuries; and, when this is recognized, you can put the athlete on training programs to alleviate the problem," said Dr. Marshall.

In volleyball and basketball—or any sport that involves jumping—the most common injuries for women involve the kneecap and ankle sprains. What happens is this: when the woman jumper lands with knee extended and toe turned out, the pressure stretches or rips the ligament on the inside of the knee. Unfortunately, in most women, the muscles protecting the kneecap are not as strong as they should be, from lack of proper training. This lack, combined with the woman's physiological makeup, which already puts extra pressure on the knee, creates the problem. The ankle sprains also occur when landing from jumps; women tend to land on their toes, not on the flat feet, then roll their feet underneath them. This often happens because women have tighter calf muscles, which is partly a result of walking in high heels or clogs.

Gymnastics, a sport increasingly popular with young girls, has produced some very serious injuries—as many as 50 percent of the participants suffer some damage. Again, the most common injury is to the kneecap —often resulting from a dismount off the balance beam or horse—when the athlete lands in a position with the knee straight. The resulting injuries to the knee ligaments also tend to be very serious.

Tennis players should, once again, watch out for kneecap injuries; but even more common is the well-known tennis elbow. Dr. Marshall feels women may be slightly more susceptible than men to tennis elbow because women usually come to the game

(Continued on page 76)



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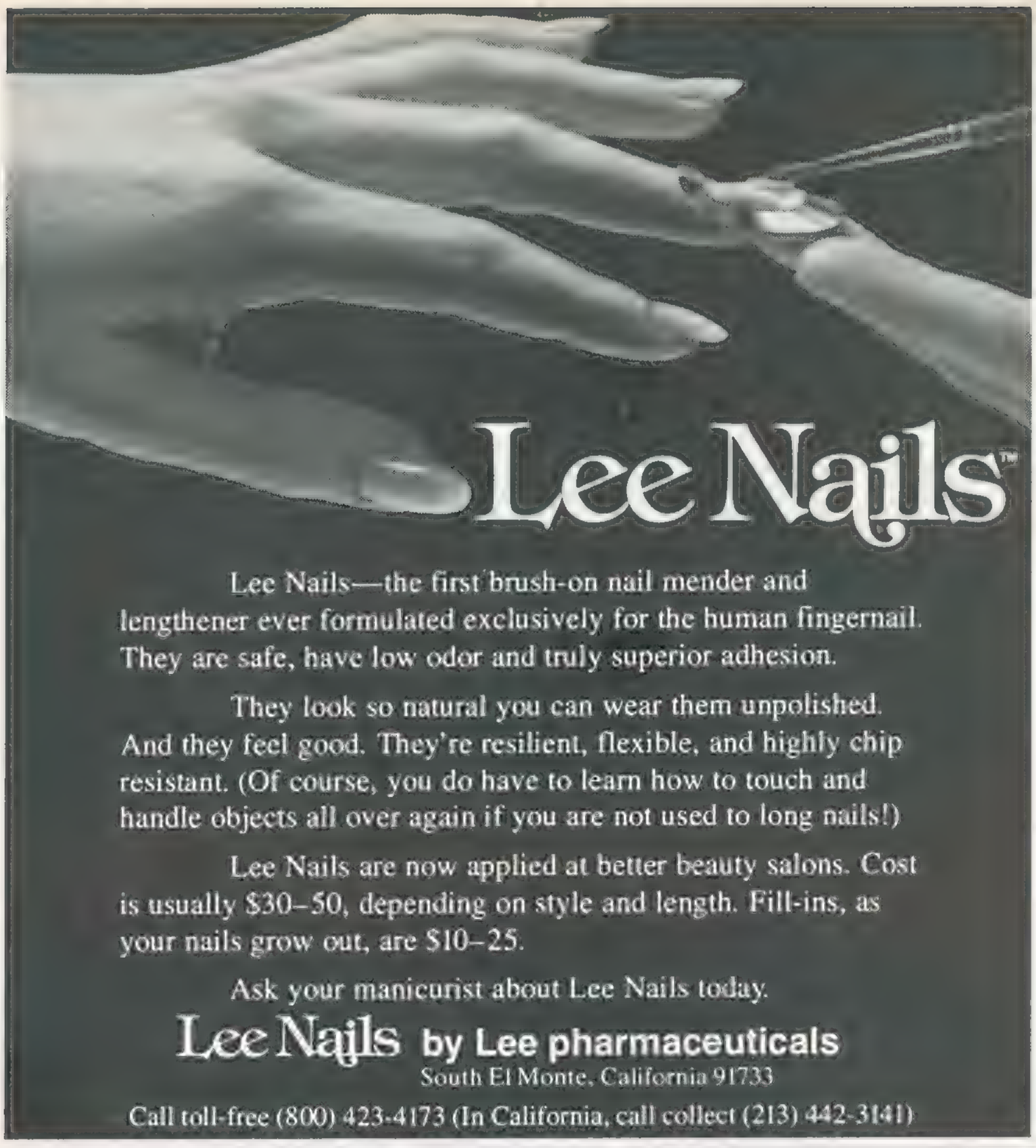
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SPORTS/WOMEN

(Continued from page 72)

less trained than men—they just have not used their forearm muscles as much.

Tennis elbow results primarily from overload to muscles of the forearm. It can occur as the result of a jerky backhand stroke when the arm is not locked out into full extension as it should be to meet the impact of hitting the ball. The resulting impact can strain either the muscles or the tendons surrounding the elbow. Players should make sure they use proper technique when hitting the ball, and have the proper racket and training so that they don't overwork these muscles.

In track, kneecap injuries are also a problem, as are shin splints. According to Dr. Marshall, women are liable to shin splints because of tight calf muscles and poorly developed anterior thigh muscles—this imbalance between the two sets of muscles develops into an overload phenomenon in the muscles on the front of the leg. Ankle sprains and tendonitis of the calf are also common complaints among runners.

The most common injury in skiing—for both men and women—is to the ligament on the inside of the knee. This ligament is stretched when the knee is bent, toes turned out, and the skier falls forward letting the ski drift away from her. This injury, however, is not usually serious, says Dr. Marshall. Again the injury rate for an inexperienced woman is higher than for a comparable male because of lack of training or previous sports participation.

Now that these problem areas for women have been identified, Dr. Marshall feels that women can benefit greatly from specific training programs that can both stretch and strengthen muscles. For women without the benefit of a trained coach, he suggests some very simple, safe exercises. Dr. Marshall stresses that these exercises should be done only to the point of muscle fatigue—not pain; this will vary greatly from person to person. Each individual should be able gradually to do more repetitions of the exercises as muscles become accustomed to them.

- To stretch tight calves that cause ankle sprain and shin splints, Dr. Marshall suggests: placing your toes and balls of feet on the curb (or on stairs or other flat surface), let heels sink slowly down off the edge, feel the pulling through the calf muscles; rise; repeat. Or, stand arm's length from a wall, palms against the wall, heels flush against the floor, sink forward letting arms bend (as if doing a push-up against the wall), also feel pulling through the calf; push out; repeat. These two exercises are good for skiiers, runners.
- To stretch forearm muscles—especially for tennis players—hold arm out straight in front of you, palm down, shoulder height, elbow straight, fingertips pointing straight ahead; simply bend hand down so that fingertips point to ground, palm toward your chest; keep repeating, and feel the muscles pull through forearm. Then reverse, arm straight with palm facing upwards towards face.
- To stretch hamstring muscles (in back of thigh): place heel on a table, knee straight, lean forward and sink head towards knee; rise; repeat.
- To stretch your back: crack your knees

(Continued on page 97)

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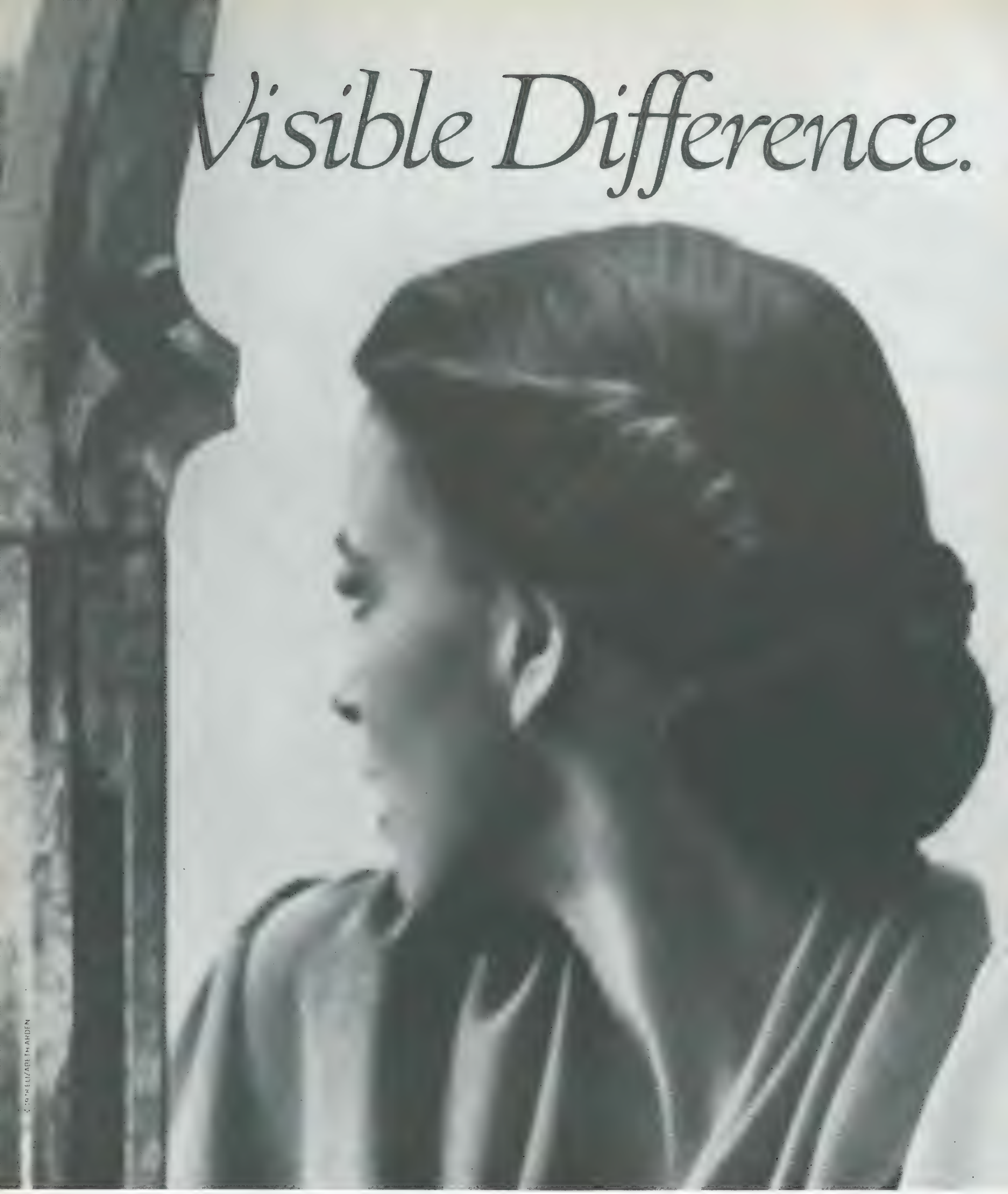
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hudson's

(Continued from page 76)

a bit, lean over, touching fingertips to ground; slowly rise. Or lie on your back and lift knees over your head; return. To stretch upper body, arms over head, bend to left, then right.

● To stretch thighs: stand on left foot, with right hand grab right ankle and pull back and up towards buttocks; reverse.

There are many other simple stretching exercises, and Dr. Marshall suggests that you do at least one upper extremity stretch, a forearm stretch, a back stretch, a thigh stretch, a hamstring stretch, and a calf stretch. Women often are loose in upper extremities and tighter from the pelvis down, so they may have to spend more time stretching legs than upper body. Along with stretching exercises, Dr. Marshall also recommends strengthening exercises. "Women should do weight training," said Dr. Marshall. "And they need not worry about over-developed muscles. It's impossible for a woman to build up much bulk, to change body contour or shape because of the hormonal nature of her body." All women need strength training, according to Dr. Marshall, but he prefers to develop strengthening programs on an individual basis depending on the demands of the sport the woman chooses and on her needs.

● A simple exercise for tennis players to strengthen forearm muscles and to prevent tennis elbow is: rest elbow on a table, palm facing towards face, holding a three- to five-pound weight (you can use your purse); bending at elbow, lower arm to table, then raise again till you feel muscle fatigue; then reverse, grip weight with palm facing away from face. Also to strengthen forearm: grip small object in hand, make fist and squeeze.

● To strengthen leg muscles—calf, thigh, and knee—"sit" against the wall as if on a phantom chair, with upper body, hips, and knees at right angles (as if sitting upright in straight chair, feet flat on floor); do this till muscles fatigue, repeating the exercise three times daily. "This is an excellent exercise for tennis and skiing." To strengthen calf: toe rises, first on both feet, then with one foot at a time. Sit-ups are excellent to develop abdominal strength if done with knees bent.

Experts agree that women participating in sports should wear a well-fitting bra. They have found that breast tissue does stretch with continual bouncing—and the bra is also more comfortable.

Dr. Marshall and other sports physicians have discovered that by using very simple tests to discover an athlete's overall body type, they can predict with 80 percent accuracy what injuries the individual is susceptible to, what sports she or he would perform best, and design specific exercise and training programs to help the athlete overcome weaknesses. The test, developed by Dr. Marshall, called the Athletic Profile, includes twenty-eight simple individual performance tests covering every part of the athlete's body, and takes only five to ten minutes:

Can you touch your palms to the floor, touch your thumb to your forearm, or sit with the bottoms of your feet facing each other and knees touching the floor? If you can, Dr. Marshall would classify you as loose-jointed, and most women are more loose-jointed than men. He would design an exercise program emphasizing strengthening muscles, rather than stretching. Dr. Marshall is most concerned about loose rather than tight-jointed athletes, because tight-jointed individuals are better protected from serious injury owing to the limited range of motion in their joints.

Early results on the thousands of Athletic Profiles Dr. Marshall has administered show that "loose-jointed people may not be quite as good athletes as tighter-jointed people, though in certain sports the looseness can be turned to an advantage." Loose-jointed athletes, which include most women, may lack the strength for hard competitive sports like football or hockey, but they do have free movement and endurance that can make them better at activities relying on repetitive maneuvers such as gymnastics, tennis, ballet.

The results of the Profiles are run through a computer, which turns out a profile score that can be correlated against injuries and performance tests. Unfortunately, this practice of profiling is not in general use yet, though Dr. Marshall is currently successfully using the programs with small groups that vary from school children to recreational and professional athletes.

What Dr. Marshall, who had a chance to air his views last fall at the Colgate Women's Sports Medicine Symposium, would like to see in the future is Athletic Profiling done for grade-school children, giving gym teachers guidelines on how to train the individual children. Physical fitness tests should not be the same for everyone —a tall skinny girl with loose kneecaps may not be able to climb the rope to the gym ceiling, but she may be a future distance-runner. With Dr. Marshall's program, the girls would get the early strength training they now lack, avoid many injuries, and continue to close that gap between male and female athletic performance. ▽

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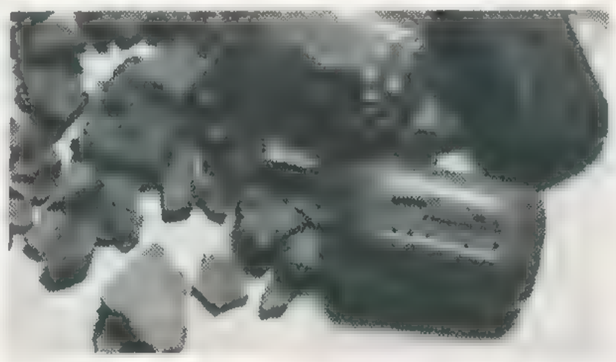
Ways to enjoy the good spa life: a tub, a trip, a sauna, a mineral-water cure

TAKING THE BATHS—U.S.A.

If you can't get to Ischia or Baden-Baden, next best: Saratoga's mineral-spring baths —the closest thing to a European kind of spa this side of the Atlantic. The bathhouses *(right)* all sit on the Saratoga Spa State Park where pure spring water—mineralized, clear, effervescing—is pumped from 500 feet below ground. Treatments include: Turkish bath, needle and Scotch hose showers, inhalation therapy, hot mineral-water packs, mineral-water baths and massage. The post-bath massage: mineral oil, followed by a rough-towel rubdown, after which you're wrapped in hot sheets and left to nap. For information: Saratoga Spa State Park, P.O. Box 398, Saratoga Springs, NY 12866.







Better than a mud bath: Savon au Ghassoul, *left*, made with mineral-rich, Moroccan mud—a century old treatment in a brand new form. Soap (two sizes) plus Shampooing au Ghassoul, all by Tanit. Available in April; at Wanamaker's and other fine department stores.

Spa-ing up at home: Pre-fab saunas (small 3 x 4 feet ones run about $1400), Jacuzzis —either portable (about $320) or built-ins with whirlpool jets (from $1300), and steam machines (about $600) are all spa-at-home converters. That's *What It Costs* from the book by Barry Tarshis (Putnam).



No one disputes the benefits of a sauna. There are, however, some common-sense rules: Leave the sauna if you get dizzy or breathless, or if your heart starts beating fast. Nevers: sauna after eating; wearing anything but a towel; long stints—especially for beginners. All this, and more, via "The Sauna Book" (a picture from it, *left)* by Tom Johnson and Tim Miller (Harper & Row).

HOT SPA NEWS

New York has just about everything except a complete-works spa in the tradition of such greats as La Costa, The Greenhouse, The Golden Door. But now, good news: the N.Y.C. area is about to have that, too. Opening this month, Minden, an 11½-acre estate on Ocean Road in Bridgehampton overseen by E. Hugh Luckey, M.D., former president of The New York Hospital-Cornell Medical Center. Exercise and diet programs are under the guidance of a dietician and the doctor. From $300–$500/week. (516) 537-3200.

The floral-printed bathing suit, from Huit 8.

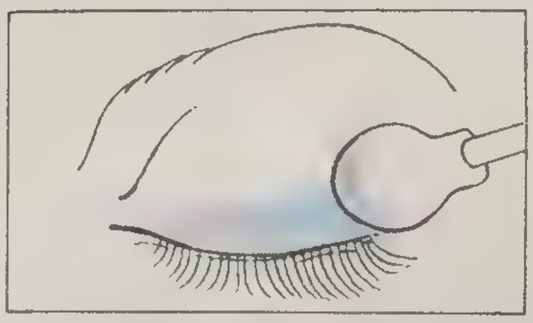
AZIZA DEMONSTRATES THE FIRST SHADOW TO COLOR AND HIGHLIGHT IN JUST ONE STROKE.

Our Two-Tone Lustre Shadow gives you a totally new way to highlight your eyes. Up until now, the only known way to highlight your eyes has been to put deep color on your lid and to set it off with a lighter shade on your browbone.

But Aziza's Two-Tone Lustre Shadow is actually two colors in one shadow. A soft, non-frosted background color, plus a frosty highlight shade in a complementary hue.

One sweep of the soft sponge wand puts glorious color where color should be, and lustrous highlights where highlights should be for your eye shape. And it does both automatically.

Even more amazing, the highlight shade only shows

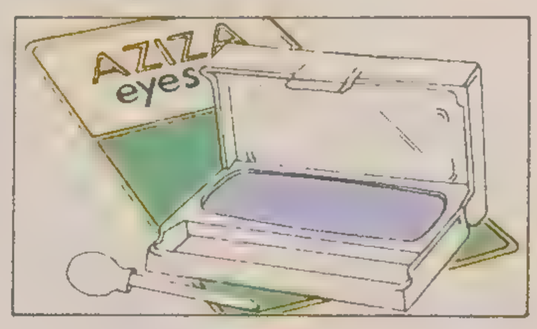


where light hits the natural curves of your lid and browbone. That means as you turn and tilt your head, the highlight actually travels across your shadow, always falling where it belongs (on your lid or under your brow) to accent the natural shape of your eyes in the most flattering way possible.

Could there be an easier way to be an expert with makeup?

These Two-Tone Lustre Shadows come in many delicious combinations including Light Blue with Pink Lustre (the one you see here), Light Blue with Green Lustre, Pink with Peach Lustre, and Ivory with Pink Lustre.

Each is so unusual and exciting to use that we've set up a special tester so you can try them wherever Aziza makeup is sold.



TWO-TONE LUSTRE SHADOW.

Questions? For a free book, "Aziza Demonstrates All About Eyes," send 25¢ to cover postage and handling to Aziza, Dept. 517, 33 Benedict Place, Greenwich, Conn. 06830.

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Aziza by Prince Matchabelli.

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FOOD: PICKS OF PROVENCE

By Arthur Gold and Robert Fizdale

Master chef Roger Vergé of Le Moulin at Mougins, lets us in on his specialties

Recipes start here; photos, story on page 252

STRAWBERRY COUPE DE CHAMPAGNE (Champagne Cup)

four servings

1 pint ripe strawberries, wiped clean, stemmed, and cut in half
3–4 teaspoons superfine sugar (more to taste)
2 juice oranges
½ cup Champagne (leftover Champagne that's gone flat, or dry white wine will do)
1 bottle dry Champagne on ice

One hour before serving, divide strawberries among 4 large-bowl stemmed wineglasses; do not use hollow-stem Champagne glasses. Sprinkle with sugar. Grate rind of half an orange and sprinkle over berries. Then juice both oranges, strain, and pour juice into glasses. Add half-cup Champagne or white wine and set glasses of fruit in cool place (not the refrigerator) to macerate for an hour. To serve, open iced Champagne and pour over berries, filling each glass.

ARTICHAUTS À LA BARIGOULE (Artichokes with Barigoule Sauce)

six servings

6 tender young artichokes not more than 3 inches tall; these will have characteristically long stems. If you cannot find small artichokes, do not use large ones; substitute canned artichoke bottoms, or canned or frozen artichoke hearts
1 lemon
1 cup chopped onion
1 carrot, cut into thin slices
¼ cup finely chopped lean pork belly (pancetta), or substitute same amount of lean bacon, parboiled for 5 minutes, dried, and chopped
2–3 sprigs fresh thyme (or 1 teaspoon dried thyme)
1 bay leaf
¼ cup olive oil
Salt and freshly ground pepper
¼ cup dry white wine
6 rolled anchovy fillets with capers
4 small garlic cloves, finely chopped

Cut off and discard top third of each artichoke and discard tough outer leaves. Trim and carefully peel the stems. Press out leaves of each artichoke as if you were forcing open a rose. Using a serrated grapefruit knife or a spoon, cut out and discard all thistly chokes. Drop artichokes into a bowl of water mixed with juice of lemon.

In enamel-lined flame-proof cast-iron gratin dish, cook onions, carrots, and chopped pork belly with thyme and bay leaf in oil over low heat. Season to taste with salt and pepper. Stir often. When onions are translucent, add wine.

Drain artichokes and insert rolled anchovy into heart of each one. Place in gratin dish and half-cover with boiling water. Raise heat and boil vigorously till submerged halves of artichokes are tender (15–20 minutes). Carefully turn each artichoke to submerge uncooked half in liquid. Cook for another 15 minutes, or until liquid is reduced to syrupy consistency.

Serve warm, not hot, sprinkled with garlic. If you prefer a milder garlic taste, use only two cloves of finely chopped garlic added to dish the same time as onions.

Variation: If substituting canned or frozen artichoke bottoms or frozen artichoke hearts, drain canned vegetables, rinse in cold water, and drain again. If using artichoke bottoms, place a rolled anchovy on each; distribute anchovies around artichoke hearts. Use much less boiling water.

SOLE OU FLONDRE A L'OSEILLE (Sole or Flounder with Sorrel Sauce—our adaptation of M. Vergé's Daurade à l'Oseille)

two servings

1 whole sole or flounder cleaned but with head, spine, and tail intact
Flour
Salt, pepper, and cayenne
Sweet butter, about ¼ pound
1½ cups fresh spinach, trimmed of stems, coarsely chopped
1½ cups fresh sorrel, trimmed of stems, coarsely chopped (or substitute ⅓ cup canned sorrel such as Le Semeur brand, or 1½ cups watercress, trimmed of stems and coarsely chopped)
1–2 teaspoons finely chopped shallots or scallions
¼ cup dry white wine or Vermouth
⅓–½ cup *crème fraîche*, heavy cream, or sour cream, at room temperature

Wash fish inside and out, pat dry with paper towels; coat lightly with flour on both sides, and season with salt, pepper, and a pinch of cayenne. Melt 2 tablespoons butter in a saucepan and cook spinach and sorrel (or watercress) together just till completely wilted. If using canned sorrel, add it after spinach has wilted. Reserve.

Sauté chopped shallots in 1 tablespoon

(Continued on page 106)

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(Advertisement)

Does Your Face Look as Young as Your Body?

You play tennis or golf or you ski. Maybe you even climb mountains. Whatever your favorite sport is, you're getting a tremendous kick out of it. Hooray for you. (Isn't it great how many women today are excelling in



physical skills, competing openly and wholeheartedly?) Not to mention the fringe benefits. You breathe fresher air, keep better hours, feel healthy and look it...and you own a body that promises to look younger, longer.

But being out in the open so much you're getting more than your share of weather. Wind whipping your face. Sun beating down. In winter, often biting cold. All of which can rob your skin of vital moisture. Can your face afford it? Up till now you haven't given it a thought—you feel vibrantly young. But lately you've noticed a few little dry skin lines in your mirror. Any more of those little lines, you think, and you'll soon look older than you thought.

This is precisely the time to discover for yourself the secret of the mysterious beauty fluid that eases dryness to help you look younger. The secret, shared by countless women around the world, is known here in the United States as Oil of Olay beauty lotion.

Oil of Olay lets your skin live in its own moist climate created by a profusion of pure moisture, tropical oil and precious emollients. Just smooth chiffon-sheer Oil of Olay on your face and throat. You'll be amazed at how soon it penetrates, without a greasy feeling, going to work mysteriously with nature to help your skin maintain its natural moisture balance. Moments later your skin feels soft, supple, velvety. The luminous glow you thought was gone with the wind and the sun is back, and those little lines that dryness seemed to accentuate are less obvious.

Think how pleased you'll be when you see how the beauty fluid can help you look younger. Good friends may notice too. They may even comment. Wouldn't that be nice?

Why not make a delightful little daily ritual of the beauty fluid. Sleek it on to mist your skin into the night. Oil of Olay leaves your complexion deliciously silky, with no greasy afterfeel, just a radiant look. Again in the morning for the same lovely benefits. And because the beauty fluid is so fast-penetrating and non-greasy, your makeup goes on beautifully.

Do you like being utterly yourself some days, *sans makeup?* Simply let Oil of Olay bring out your own fresh outdoors-y kind of glow.

And don't forget those other times. Whenever your complexion feels dry and thirsting, when you're sun-soaked and wind-worn for instance...let Oil of Olay create the dewy climate your skin loves. Give yourself a sporting chance. After all, why shouldn't your face look as young as your body.

Beauty Secrets

Best way to recoup after strenuous sports. Pop into a hot tub and utterly unwind, lolling, reading, maybe sipping something special. When you emerge, every muscle soothed, towel not-quite-dry and sleek on Oil of Olay all over. You'll feel marvelously renewed.

* * *

When you're changing courts during a tennis match and pause for fruit juice, swoosh some Oil of Olay on your face. Your skin is probably "thirsty" too, and the refreshing pick-up only takes seconds.

* * *

If you're a multi-sport woman, it's a good idea to keep a bottle of Oil of Olay® in the glove compartment of your car, or in your go-everywhere toiletries kit. Once you've discovered the benefits of the beautiful fluid, you won't want to be caught anywhere without it.

PICKS OF PROVENCE

(Continued from page 104)

butter for minute or two; do not let them brown. Reserve. Heat 3 tablespoons butter in skillet large enough to hold fish. When butter is sizzling, add fish, dark, thick-skinned side down. Sauté for 10 minutes, shaking pan often so fish does not stick. Turn fish over, using two spatulas, and cook other side for 3–4 minutes, adding bit more butter if needed. Remove to heated platter. Peel off skin; pull out and discard side bones with flat side of a knife.

Add shallots and wine to fish pan. Cook over high heat, stirring and scraping up brown bits till sauce is reduced to syrupy consistency. Add cream and stir till blended. Add spinach and sorrel (or watercress) mixture and stir till well mixed.

Swirl in 1 tablespoon butter; taste and correct seasoning, adding salt, pepper, and bit of cayenne as desired. Pour sauce over fish on platter and serve accompanied by tiny boiled potatoes.

MOUSSE AU CHOCOLAT A L'ORANGE (Orange-laced Chocolate Mousse)

ten to twelve servings

1 teaspoon unsweetened cocoa
1 teaspoon instant coffee, preferably espresso
¼ cup boiling water
7 ounces chocolate (6 ounces semisweet and 1 ounce bitter, or 3 ounces sweet and 4 ounces bitter)
4 tablespoons sweet butter, cut into pieces
4 eggs, separated
¾ cup superfine sugar
3 tablespoons Grand Marnier or other orange-flavored liqueur
Grated rind of 1 orange
½ cup heavy cream
½ teaspoon salt

Must be prepared at least 4 hours in advance, even better when made 24 hours in advance. Dissolve cocoa and instant coffee in boiling water and pour into top of double boiler. Add chocolate and melt over simmering water. Then add butter, bit by bit, beating with wire whisk till each piece is incorporated.

In a mixing bowl, beat egg yolks and sugar with electric beater till light yellow and thick. Add chocolate mixture, continuing to beat. Then beat in Grand Marnier and grated rind. Beat cream till thick, and fold in. Beat egg whites, salt till stiff, then fold them in very carefully.

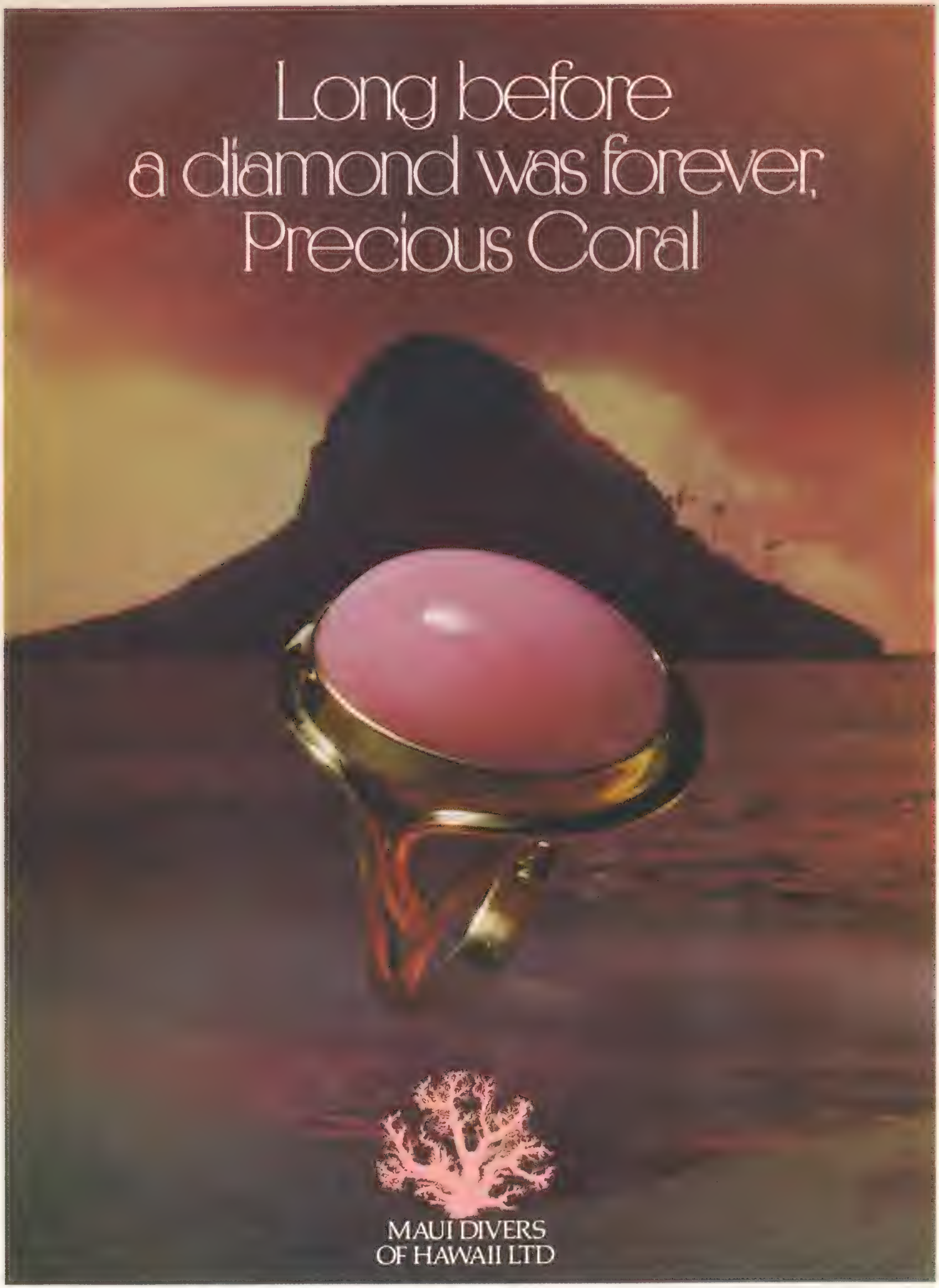
Pour into a serving bowl or into individual small soufflé dishes or *pots de crème*. Chill for at least 4 hours before serving. Monsieur Vergé feels strongly that chocolate mousse has a better texture if chilled in a cool place but not in the refrigerator.

POULET RÔTI AUX HARICOTS VERTS (Herbed Roast Chicken with Green Beans)

four servings

A suave, surprisingly mild dish; don't be alarmed by large amount of garlic.

(Continued on page 112)



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PICKS OF PROVENCE

(Continued from page 106)

3½ pound roasting chicken,
with its liver
Sweet butter, about half a pound,
at room temperature
Coarse salt
Freshly ground pepper
Several sprigs thyme or rosemary
(or 1 tablespoon dried)
1 cup dry white wine or Vermouth
1 large head garlic,
about 16 cloves
1 pound string beans, trimmed

Remove chicken from refrigerator at least 2 hours before starting to cook. Preheat oven to 475°, 20 minutes before cooking.

Rub chicken generously with butter; salt and pepper it well, inside and out. Place whole chicken liver in cavity of chicken as well as sprig or two of herb (or half the dried herb). Put remaining herb in bottom of roasting pan with wine and ½ cup water. Place roasting rack in pan and lay chicken, on its side, on rack. Place in preheated oven, uncovered. Baste every 7 or 8 minutes throughout roasting time. After 15 minutes (the second time you baste), turn chicken on its other side. Continue basting.

After ½-hour of roasting, turn chicken breast side up on rack. From now on, baste a little more frequently so that breast does not dry out. Chicken is ready when leg moves easily and juice from second joint runs clear when pierced with point of knife. Total roasting time: 45–60 minutes.

While chicken is roasting, separate head of garlic into cloves but do not peel. Cook in boiling water for 5 minutes. Drain completely, cover again with boiling water and cook again. Repeat process for a total of 15 minutes of boiling. Drain. When cool enough to handle, cut skin off end of each garlic clove, pinch other end and garlic will slip out of skin. Just before chicken is ready, sauté peeled, boiled garlic in 1 tablespoon butter for 2–3 minutes. Season lightly with salt and pepper. Reserve.

Boil beans in large amount of salted water till tender but still crisp and bright green. Drain at once, rinse in cold water, and drain again. When chicken is almost ready, sauté beans for 2–3 minutes in 2 tablespoons butter. Season to taste with salt and pepper.

When chicken is ready, place on heated serving platter. Remove chicken liver from cavity and reserve for use in salad which follows this dish so nicely. Surround chicken with sautéed garlic. Scatter sautéed beans over and around chicken. Pass juices from pan in a sauceboat.

Make salad of curly chicory or watercress, with a dressing of 1 part wine vinegar to 3 parts olive oil, salt and pepper to taste, and a bit of Dijon mustard. Cut roasted chicken liver into thin slices and scatter over salad.

DARIOLE DE POMMES DE TERRE
(Potato Custards)

twelve to fifteen individual servings

1¼ pounds boiling potatoes
½ pound butter
Salt, pepper, and grated nutmeg
9 eggs, separated
¼ cup grated Gruyère cheese
Butter for greasing molds, half-cup soufflé dishes, or custard cups

Peel and quarter potatoes, dropping them into bowl of cold water to prevent discoloration. Drain, and boil in salted water. Test frequently with knife point. As soon as potatoes are easily pierced, remove and drain. Mash with butter; season to taste with salt, pepper, and nutmeg; and beat in egg yolks and grated cheese.

Butter insides of individual molds.

Beat egg whites till stiff. Very thoroughly fold one-third of whites into potato mixture. Then fold in remaining whites lightly and carefully. Fill molds to within ⅛-inch of top. Place in large baking pan, add enough hot water to come up sides of molds. Bake in preheated 375° oven 30–40 minutes, or till ingredients are puffed and lightly browned and a knife inserted into middle comes out clean. Remove from oven and serve in the molds. Or run knife round edges of molds and unmold onto platter.

Delicious with roast beef.

ZUBRIC D'ÉPINARDS
(Spinach Custards)

six to eight individual servings

10-ounce package of ready-to-cook spinach
⅜ pound butter (1½ sticks)
3 tablespoons finely chopped shallots or scallions
1¼ cup freshly made coarse bread crumbs
Salt and freshly ground pepper

(Continued on page 120)




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Now, another thought. All the money you don't spend replacing thrown out clothing you can invest in more accessories, a fashionable tan, or that hunch you've had about the stock market.

Which all proves something ridiculously obvious. The more you keep, the more you have.

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PICKS OF PROVENCE

(Continued from page 112)

6 eggs
1 quart milk
½ cup grated Gruyère cheese
Nutmeg

Boil spinach for 5 minutes in large pot of salted boiling water. Drain immediately and rinse in cold water. Drain again. Squeeze out as much water as possible with your hands, chop, and reserve.

Generously butter sides and bottoms of individual molds.

Heat 4 tablespoons butter in medium saucepan; sauté shallots for 1–2 minutes, add cup of bread crumbs and sauté, stirring, for 2–3 minutes. Season with half teaspoon each of salt and pepper.

Beat eggs in a large bowl till frothy.

Heat milk with 4 tablespoons butter but do not let boil. Pour milk in slow stream into eggs, beating all the while. Stir in spinach, cheese, and bread crumbs–shallot mixture till well blended. Season to taste with salt, pepper, and a generous sprinkling of nutmeg. Pour into buttered molds coming to within ⅛-inch of top. Place molds in a baking pan, then pour in 1½-inches hot water and bake 30 minutes in preheated 350° oven, or till knife inserted comes out clean. Run knife around edges of molds and unmold onto platter. Or serve in molds.

ZÉPHIR DE FOIES DE VOLAILLE (Chicken Liver Pâté)

twelve to fifteen individual servings

1¼ pounds fresh, not frozen, chicken livers

Béchamel Sauce:
1½ tablespoons butter
2 tablespoons flour
1 cup heavy cream
½ teaspoon each salt, pepper, and nutmeg
¼ pound butter
½ cup finely chopped shallots
¼ cup chopped fresh parsley
⅛ cup finely chopped pork belly (or bacon, blanched 5 minutes, then drained and dried)

Garnish:
3-inch slice of French bread, trimmed of crust
⅓ cup milk
4 eggs
3 tablespoons Cognac, Armagnac, or other brandy
Salt, freshly ground pepper, and cayenne
Optional: finely chopped black truffle

Trim chicken livers of any bits of yellow gallbladder. Wash, pat dry, and reserve.

To make thick Béchamel, heat butter and flour together in small heavy saucepan, stirring till they foam but do not brown—about 2 minutes. Meanwhile bring cream to boil, remove butter-flour mixture from heat, pour in all cream and whisk till smooth. Season with salt, pepper, and nutmeg. Return to heat and cook, stirring for 1 minute till thick. Reserve, but whisk occasionally so top skin does not form.

Generously butter 12–15 half-cup molds, soufflé dishes, or custard cups.

Sauté shallots in about 3 tablespoons butter till soft but not brown—1–2 minutes. Stir in parsley and pork belly and sauté for another minute or two.

Soak bread in milk.

Put liver, shallot–parsley mixture, bread and milk it soaked in, along with eggs and cognac in bowl of blender or food processor, with about ½ teaspoon each of salt and pepper, and a sprinkling of cayenne. Blend till smooth. It may be best to divide ingredients in half and do blending in two installments. Add Béchamel, and truffles (if using them), and blend again. Taste and correct seasoning. Serve cold with drinks.

SALADE GOURMANDE I (Gourmand Salad I)

individual serving

8–12 shrimp, depending on size
1 ripe tomato
¼ pound tender young string beans
3–4 thin slices black truffle

Dressing:
1 part lemon juice to 3 parts olive oil, salt and pepper to taste, and a pinch of Dijon mustard, all whipped together till mustard is dissolved

As you prepare each ingredient, put into a small bowl and let marinate in some of the dressing in a cool place (not the refrigerator) for an hour or two before serving. The gourmand salads should be served cool but not ice cold.

Boil shrimp in their shells just till pink, not more than 1 minute or 2. Let cool in cooking liquid, drain, and peel. Marinate immediately.

Peel and seed tomato, then chop coarsely. Add to marinade.

Trim beans, cut into uniform lengths, and boil in salted water just till tender but still firm. Drain immediately, rinse in cold water, and drain again. Then marinate.

Do not slice truffle until you are ready to serve salad.

Monsieur Vergé arranges each plate with a mound of tomato in the center, topped with truffle slices, a line of string beans on one side and a semicircle of shrimp on the other. He perches a whole boiled crayfish on the tomatoes, but one or two shrimp can be used instead.

SALADE GOURMANDE II (Gourmand Salad II)

individual serving

½ small tender artichoke (or 1 canned artichoke bottom)
6 stalks asparagus
¼ pound string beans
2 large white mushroom caps
Slab of cold pâté, about 1½-inch thick (the Zéphir de foies de volaille recipe, above left, is perfect for this)
A ripe tomato, peeled, seeded, coarsely chopped

Dressing: same as for Salade Gourmande I

As you prepare each ingredient *except the pâté,* marinate it immediately in some of the dressing in a cool place, but not the refrigerator, for 1 hour or 2.

Cut off and discard top third of artichoke as well as tough outer leaves. Trim stem.

Cook artichoke (1 will be enough for 2 servings) in boiling water till tender. Drain and cut in half lengthwise. Scoop out and discard thistly choke. Spread artichoke

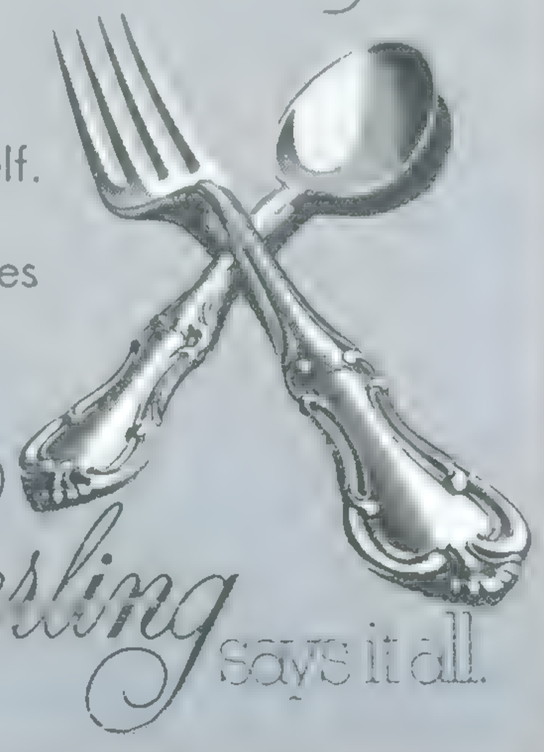
(Continued on page 124)

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Pierre CARDIN

PICKS OF PROVENCE

(Continued from page 120)

half out like a fan. Marinate in dressing while still warm.

Use only top 3 inches of each asparagus stalk. Discard rest. Cook in rapidly boiling salted water till tender but still green and crisp.

Trim beans, cut into uniform lengths, and boil in salted water just till tender but still bright green and crisp. Drain immediately, rinse in cold water and drain again.

Do not prepare mushrooms till ready to serve. Use caps only. Wipe clean and marinate immediately.

Marinate tomatoes.

Monsieur Vergé arranges each plate with all the ingredients in a row across center. Put cold pâté between mushroom caps in center, beans on one side, artichokes on the other, mounds of tomato at either end.

FRICASSÉE DE POISSON (Fish Fricassee)

four servings

2 large or 4 small fillets of flounder
Salt and white pepper
¼ to ⅜ pound sweet butter
3 carrots
½ to ⅔ pound string beans
3–4 leeks or 2 scallion bunches
¼ cup Vermouth or dry white wine
½ cup *crème fraîche* or heavy cream

You will need 3 small saucepans, each with a tight-fitting cover and 1 large heavy skillet. Wash fish and pat dry with paper towels. Cut into strips about 2–2½ inches long by ⅓-inch wide. Season with salt and pepper, reserve.

Peel and trim carrots; cut into 2½-inch lengths, then cut each piece into vertical strips as close in size and shape to fish strips as possible. Trim beans, cut in half vertically unless they are very small, and cut into 2½-inch lengths. Use the white part only of leeks or scallions. Wash very carefully and cut into strips like fish.

Cook vegetables separately, each in its own saucepan with 1 tablespoon or so of butter and just enough lightly salted water barely to cover. Cover and boil over medium heat just till water is evaporated and vegetables are cooked but still quite crisp.

Heat 4 tablespoons butter in heavy skillet large enough to hold all fish strips in one layer. Cook 1 minute, turn each strip over and cook 1 minute on the other side, just till fish is firm and white. Remove fish to a warm platter and arrange all vegetable strips decoratively on platter. Keep warm in very low oven while you prepare sauce.

Pour any butter remaining in pans from cooked vegetables into skillet in which fish was cooked. Add wine; cook over high heat, scraping sides and bottom of pan to incorporate any brown bits. Cook till wine is almost evaporated. Stir in cream and cook till hot and somewhat thick, for just a few moments. Correct seasoning. Pour over fish and vegetables, serve. Monsieur Vergé serves this fricassee alone or accompanied by boiled or mashed potatoes.

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Horoscope

By Maria Elise Crummere **March**

Aries: Emotionalism gets you nowhere. **Taurus:** Costly indulgences. **Gemini:** Transition time. **Cancer:** An energy high. **Leo:** Nostalgia sweeps you away. **Virgo:** You can be had. **Libra:** Your judgment's off course. **Scorpio:** Have it your own way. **Sagittarius:** Confusion comes—and goes. **Capricorn:** Euphoria clouds the issue. **Aquarius:** Hold out for returns. **Pisces:** Wholesale happiness

Aries
MARCH 21–APRIL 19

Romantics like you are out of your element with your ruler, Mars, in Water sign Cancer. Mars will be there all month, but Jupiter—ruling judgment—backs you up. You should question new ideas after the new moon on the 9th. From the 20th to full moon on the 24th, clear up monetary areas —this is a strong, positive period, a good time for winning.

Health: **Stimulated**
Money: **New**
Love: **Urgent**

Taurus
APRIL 20–MAY 20

You love an excuse to be sentimental, which you are, with Venus in Pisces, until the 9th. When Venus moves into Aries on the 10th, you take a new tack and become aggressive. This never works for you: it comes out as bullying. You do best from the 16th to the 21st—especially when working with others. At full moon on the 24th, good news prompts a venture that works well on the 29th and 30th.

Health: **Strong**
Money: **Fine**
Love: **Choices**

Gemini
MAY 21–JUNE 21

The first nine days of the month, you meet many new people. This suits you and may affect a possible career change on the 12th. If you make a move, it will prove a successful transition. Maintain your positive mood the second half of the month and you'll peak by the 21st and receive an important acknowledgment on the 27th.

Health: **Anxious**
Money: **New Sources**
Love: **New**

Cancer
JUNE 22–JULY 22

With Mars in your sign, your energy is high and sends you in all directions; but don't let your vulnerability handicap you. If you control your advantages, this can be a great month. From the 17th to full moon on the 24th: a record-making period. You tie yourself again to an old partner.

Health: **Robust**
Money: **Upswing**
Love: **Everybody**

Leo
JULY 23–AUGUST 22

You still have Saturn in your sign, keeping you organized. Mars—ruling action—is also behind you and urges you onward all month, while generous Jupiter endorses your plans. Welcome a surprise on the 7th. The 13th is a special day to make new beginnings. Pay a social debt on the 15th. Be wary of disputes on the 18th. The reward comes on the 29th.

Health: **Hearty**
Money: **Prospering**
Love: **Splendid**

Virgo
AUGUST 23–SEPTEMBER 22

Heavy opposition from a partner puts you on the defensive, but clever Uranus in resourceful Scorpio is good to you and offsets the opposition. The new moon on the 9th changes the momentum and brings forward two associates who offer powerful ideas on the 10th. Agree on the 13th. The 20th to the 27th is best for prize activities.

Health: **Jittery**
Money: **Steady**
Love: **Recessed**

Libra
SEPTEMBER 23–OCTOBER 23

You can promote your ideas, but you need to separate the takers from the givers: Knowing whom to trust is always your problem. Jupiter, good to you, supports your creativity, but beware of time wasters and broken promises. After new moon on the 9th, a new friend clings to you all month long.

Health: **Confused**
Money: **Speculate**
Love: **Uncertain**

(Continued on page 128)

Elizabeth

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HOROSCOPE

(Continued from page 126)

Scorpio
OCTOBER 24–NOVEMBER 22

The first ten days are winner time. Lay it all out, then wait for the response. Strategy is your talent, and subtle persuasion gets results. Be careful not to let overindulgence overcome your plans. You can have it all your way by the 27th and 28th.

Health: **Indifferent**
Money: **Good**
Love: **Easy**

Sagittarius
NOVEMBER 23–DECEMBER 21

You dislike confusion and anything you do not understand. You may have to wade through a complicated period the first nine days of the month; but, after that, self-doubts fade and you assume a new straightforward role. You may embark upon a secret romance. You will need to make a decision on the 21st. For a commanding advantage, resolve all by the 27th.

Health: **Resurgent**
Money: **Improved**
Love: **Real**

Capricorn
DECEMBER 22–JANUARY 19

Your instincts tell you to abandon the past that you have always honored. Do so gracefully. A restorative period begins at new moon on the 9th. The new start takes effect on the 19th, gathers strength by the 21st. Expect further gains on the 26th. An event on the 30th proves that you have made wise choices.

Health: **Vigorous**
Money: **Substantial**
Love: **Old**

Aquarius
JANUARY 20–FEBRUARY 18

Your ruler Uranus is on holiday, and you have five planets in Water signs to indulge you emotionally. With all this harmony, you may wish to overspend in parties and fun; but new moon on the 9th changes everything, and you move into a period of fiery action. Be sure you select and choose wisely. Get everything under control before the 23rd, then wait for the harvest starting on the 31st.

Health: **Apprehensive**
Money: **In spurts**
Love: **Erratic**

Pisces
FEBRUARY 19–MARCH 20

You have been accused of vacillating, but this is now proven to be unfounded. With Venus—ruling love—and Mercury—communication—occupying your sign, you can make every effort to return to your objectives. For success, set your goal during the first ten days of the month.

Health: **Excellent**
Money: **Great potential**
Love: **Everybody**





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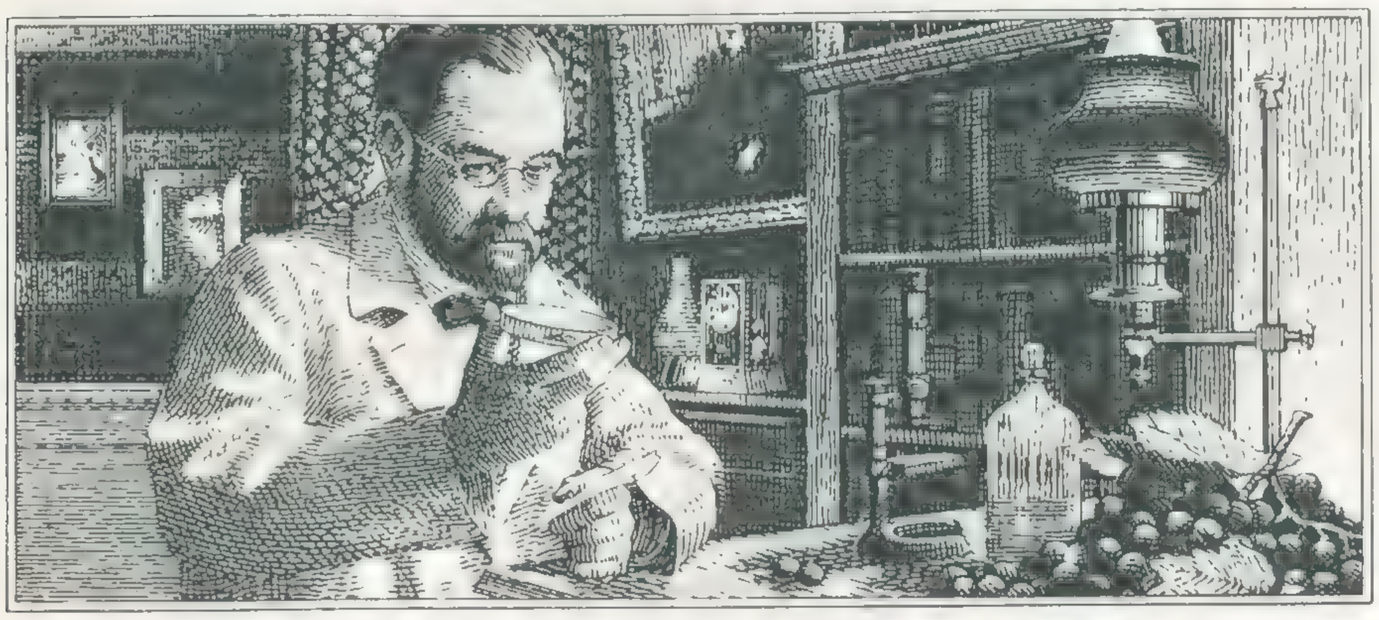
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Although it is an oft-proclaimed truth that fine wine is a living growing thing, nowhere is this more evident than during that critical, and still somewhat mysterious, process called fermentation.

Yeast: The Catalyst

It is possible that a quantity of fine grapes crushed and left to themselves in an open container will, in time, ferment and yield an acceptable wine.

It is probable, however, that these same grapes will yield a wine not so pleasant.

Which it will become depends on the vagaries of simple, one-celled plants called yeasts which are found naturally in the bloom on the skins of grapes.

A Louis Pasteur Discovery

Until 1864, wine-making was a matter of uncertainty. But then Louis Pasteur discovered that these yeasts were, indeed, the agents that caused fermentation.

Equally important, he discovered that specific strains with desirable characteristics could be isolated and substituted for the wild yeast in the wine-making process, a major step toward predictable excellence.

Today, our winemakers are devoted to the study of yeasts and to their improvement. Because no one yeast works equally well in every case, we are constantly striving to isolate the ideal yeast for the different varieties of wines.

This development of the specific yeast which maximizes a grape's natural flavor potential is a primary study we have pursued for years.

To achieve a wine of predictable excellence year after year, we developed the first successful dehydration of pure wine yeast. The dehydrated form maintains the consistent purity from year to year and provides us with a "cleaner" wine that is truer in flavor and fragrance to the grape.

Some Like It Cold

During fermentation, heat is created. If we permit the fermenting juice or "must" to attain a temperature of only ninety degrees, the yeast can be injured. At one-hundred degrees, most yeast will die.

Over the years, we have developed precise cooling methods for keeping the fermenting liquid at the optimum lower temperature. This varies from grape to grape. For example, the Sauvignon Blanc, French Colombard, Chenin Blanc, Riesling or Chardonnay we use for our white wines are far more delicate and sensitive to temperature than their more robust red cousins.

We determined that fermenting them at a cooler temperature slows the change from juice to wine and protects the delicacy of the resultant wine.

In this cooled state, the juice can ferment as long as fourteen days rather than three or four.

The Test Fermentation

Knowing the precise moment to draw the wine is a combination of the skill and art of our winemakers.

In some cases we actually take grape samples a few days before harvest and, on a small scale, proceed with fermentation. This gives us a preview of what to expect, and, we then make whatever adjustments necessary to produce the most consistently excellent wine.

The Reason For All This Care

It is only by utilizing all the skills gained in many years of work and study that we can achieve our intent: to bring you the finest wines that we, or anyone else, can provide.

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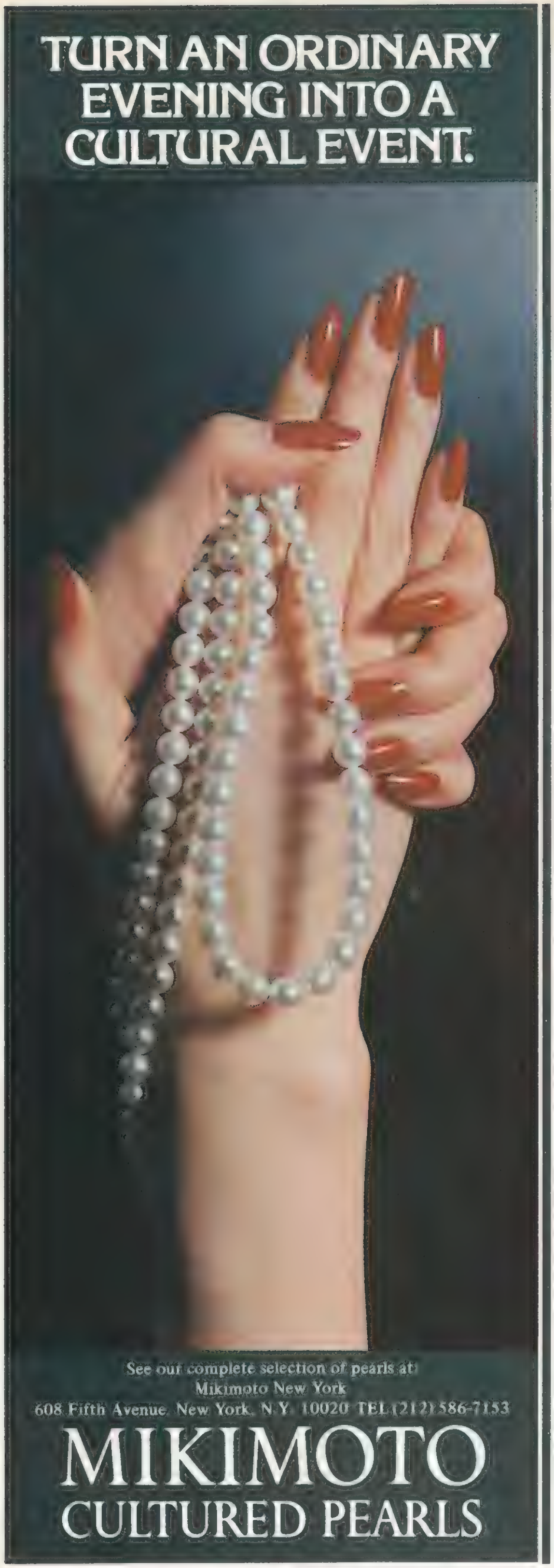
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MONEY: BORROW IT

By William Flanagan

The right loan can make money for you, if you can afford it

Neither a borrower, nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
—William Shakespeare, "Hamlet" I, iii

Let us all be happy and live within our means, even if we have to borrow the money to do it with.
—Artemus Ward, "Natural History"

Attitudes toward borrowing certainly have changed since the sixteenth century. We have become a nation of borrowers; the Puritan ethic notwithstanding, get thee in hock. As everyone from Bert Lance to the family next door who have just refinanced their house will attest, the cheapest thing you can buy these days could be debt—provided you can afford it. The reasons are simple: First, inflation shrinks your dollars every year (by about 5.5 percent annually these days). Thus, you repay loans with dollars that are smaller in value while, presumably your level of income and the absolute value of our assets increase. Second, the government becomes your partner with you on loans. Interest you pay on loans is fully tax deductible. So if you are in the 50 percent tax bracket—which doesn't take all that much income today—Uncle Sam is, in effect, picking up half the tab on your loan interest. If the interest rate is 10 percent, for example, you are really paying 5 percent out of your own pocket.

That notion—that borrowing as much as you can on, say, a house or car—might go against your grain somewhat; but you can't argue with the figures. Example: A friend of mine and his wife, whom we'll call the Hoopers, recently transferred to Kansas City.

"Inflation shrinks your money, so you repay loans with dollars that are smaller"

After arranging for season tickets to the Chiefs' games, they set about house hunting and settled on a four-bedroom ranch, with wet bar, for $65,000. From the sale of their previous Long Island home, they netted $40,000. Gene wanted to put $20,000 down and swing a mortgage of $45,000. But Melissa, who is more conservative, wanted to put down all $40,000 and carry a smaller mortgage of $25,000. She reasoned that the mortgage payments would be lower, and the house would be "more ours." A close look at the figures soon convinced Melissa that her plan was unwise.

With Gene's mortgage plan, $45,000 at 8.5 percent over twenty-five years, the monthly payment would amount to $356. Almost all of that would be tax deductible during the early years of the mortgage, of course; about $3800 of the payments would be totally tax deductible. With Melissa's plan, the $25,000 mortgage, payments would be about $200. Only about $2000 would come off the total tax tab, $1800 below Gene's plan. At the Hoopers' tax rate (they grossed $50,000 a year and had two children, putting them in the 42 percent bracket), that $1800 more in legitimate deductions means a tax savings of $750. In other words, by paying more in monthly payments, the Hoopers pay less in taxes, to the tune of $750. Assuming $9000 in other deductions, the Hoopers' total tax

(Continued on page 136)



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MONEY: BORROW IT

(Continued from page 134)

tab would be $10,340 using Melissa's plan, but only $9584 using Gene's. In effect, Uncle Sam pays two of the $356 monthly mortgage payments each year.

More important: the Hoopers still have $20,000 in cash. In this case, they set up a trust fund for their children's college education—in the children's names. That way, dividends and interest that accrue to the trust are taxed at the children's income levels—peanuts compared with their parents'.

It can pay to borrow for any major purchase—provided you have the income to handle the payments comfortably, of course. It can even make sense to borrow cash for no particular purpose, simply to establish a credit rating or force savings. A secretary I know borrows $1600 a year just to put the cash into her savings account,

"It can pay to get acquainted with your local bank manager"

then has the loan payments deducted from her paycheck automatically. She loses a few dollars in interest each year, but she lacks the discipline to save systematically any other way.

Obviously, borrowing can make sense—but from whom do you borrow? Common sense dictates that the easier it is to get cash, the greater the lender's losses are going to be and the higher the interest rate. There are legal ceilings on the amount of interest you can be charged, fortunately; but, there is no reason why you should have to pay the maximum. In some states, for example, for the first $500 on major credit cards, it will cost you 18 percent a year. But, if you pay off your bill by borrowing that amount from a bank or credit union (if your company has one), the interest is considerably lower.

As the Lance affair demonstrated only too well, the best source of loans is, of course, the commercial bank. And it does pay to know a banker. Some bank managers, usually at small banks, are given broad discretion on personal loans and credit lines. It can pay to get acquainted with your local bank manager.

Oddly enough, the giant commercial banks, which lost their shirts on real-estate investment trusts and are now chewing their fingernails about getting stuck with huge loans they made to "less developed countries," such as Mexico, Peru, Brazil, and Zaïre, are loath to lend you a red cent unless you meet fairly stiff requirements. Still, their rates are the best you can get. *Note:* If you are an executive and your company does a lot of business with a given bank, you likely will receive much better treatment there than elsewhere.

There are other sources of cash, too. Don't forget about relatives. Many a young woman has used cash from parents to make a down payment on a car or a house, to start a business or a practice, etc. But if you do borrow cash in this way, be businesslike about it—handshake deals don't cut any ice with the IRS. The note you and your parent sign should be formal, legal, and notarized and should state terms, interest rate, etc. That way, if you default, the lender can prove he got stuck and take a legitimate tax deduction. And, if your tax return is audited, you can prove you are paying interest on a valid loan.

Finance companies should be last resorts. In fact, if you have to go to a finance company and pay those high rates, you are probably already borrowing as much or more than you can reasonably handle and should try to avoid another loan.

Time payments are really another kind of loan. If you are buying anything from art to a vacation home, consider working out a payment schedule with the person from whom you are buying. Art galleries, for example, will often extend a few months' credit to valued customers. If you buy art directly from an owner, it can be to the advantage of both of you to stretch the payment period over a number of years. The seller pays less in capital-gains taxes that way. The same is true of a vacation home. Many sellers are willing to negotiate private mortgages and other terms of payment at below going bank rates to suit their requirements or to achieve some tax breaks. It never hurts to ask. ▽



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Treat your hair well—here's what it takes to cleanse, condition, polish up looks

Hair Now



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BRUSH OFF

Item: if you have just had your hair lightened, don't brush it right away. Wait at least a day. Freshly colored hair has less elasticity, is much more apt to break.

Want to relax a perm—less frizz, more wave? "Condition hair well before *and* after each shampoo," says Ronnie di Palma, hair treatment expert at Davian Salon (833 Madison Ave., N.Y.C.).

A GARDEN OF HAIR GOODIES

Carrots, spinach, eggs, nettles, and oats—they're fresh from Georgette Klinger's garden as a weekend treat for your hair: Herbal Pack (leave on two hours before shampooing, good for oily hair; $7.75 ppd.). . . . YH Conditioner (makes hair more manageable; $7.50 ppd.) . . . . O Shampoo (controls oiliness; $5.95 ppd.). Write: Georgette Klinger, 501 Madison Ave., N.Y.C. 10022.

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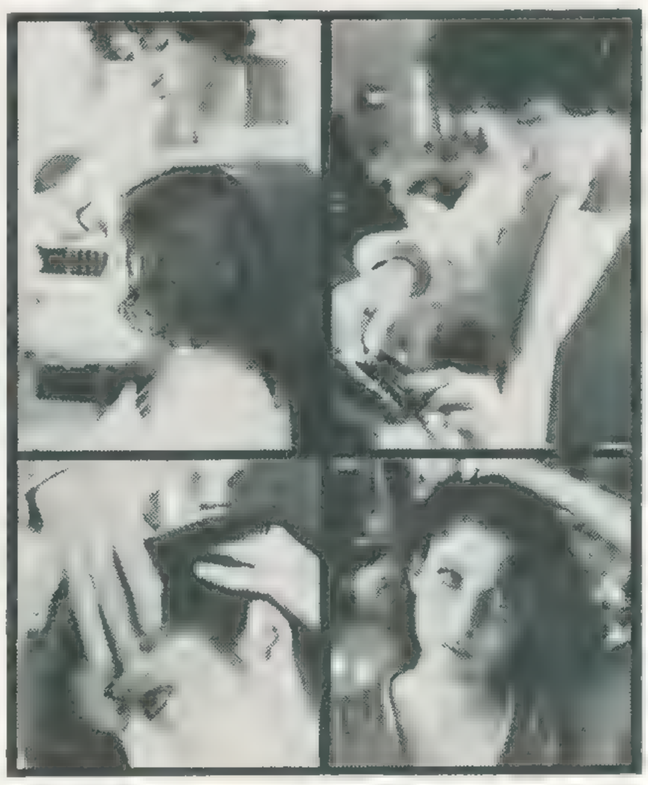
© 1977—R J REYNOLDS TOBACCO CO

What's the one time not to use a comb? When you have just washed your hair and you are trying to get the tangles out. That's the moment for finger work. Blot hair well with a big thick towel and then run fingers through until it's unsnarled. What next? Bend from the waist and give your head a good toss. If you air-blow and go, you're on your way. If you like some curl, finish with dryer and brush. Hair, right, by Jean-Marc Maniatis, Paris. Turnout, Mario Valentino designed by Muriel Grateau.

Hair Now

Combs are it—
for waves, shine, stati
control, fun

That's the really *in* set, as Edward Tricomi of Xavier (7 W. 57 St., N.Y.C. 10019) is the first to tell you, *right.* "Finger-combing," he says, "is great and easy!" It begins with a good cut *(top right)* and, if hair is curly, as here, no brushing. To find natural waves, Edward simply wets hair *(bottom right)*, then presses waves in with his fingers and secures them with clips *(top, far right)*. Back of head is not touched—so hair remains soft, free. The finish? Photo *below, far right.*

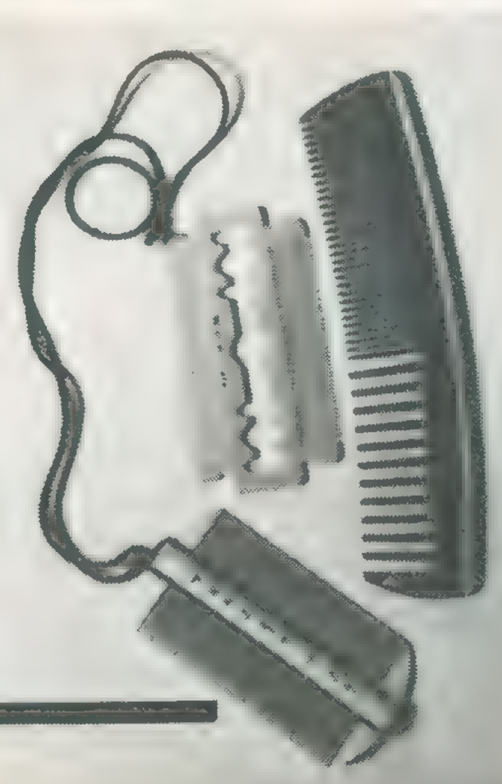


Finger-comb set

Want to comb shine through your hair? A new brew-it-yourself herbal rinse does it in one fell swoop. Richard Stein Haircutting, 768 Madison Ave., N.Y.C. 10021.

GOOD COMB-O

You can never have too many of a good thing—like these combs, *below.* Center: A really sharp little number—great any time, any place, from Pizazz, 811 Lexington Ave., N.Y.C. 10021. Right: Natural wood comb for static control. From Georgette Briand, 22 E. 72 St., N.Y.C. 10021. Left: A Chinese comb that's really swinging—on a black satin cord.



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Between Us

Right way to hit your husband . . . good way to pick your lawyer . . . and three fine job ideas

By Lorraine Davis

MILLION-DOLLAR MANAGER: SHE CARES

"I'm interested in managing projects and people; whether the budget is one million or one hundred million, it's the same process." This million-dollar manager is twenty-five-year-old Vivian Longo, who worked first on Cornell Medical College's real estate, managing a 236-unit apartment building and setting up an accounting system and a building-office service system at the age of twenty-two.

With a *summa cum laude* B.A. and a M.B.A. from Fordham University, Vivian answered an advertisement for a financial analyst at New York's Citibank in April 1976, was interviewed along with other candidates (presumably male). She got that job, went on to become project manager of the Bank's building management system, then building manager at New York's newest architectural attraction, the fifty-nine story, $150-million Citicorp Center, overseeing its repair and maintenance, minor relocations, engineering and housekeeping services, starting before the building opened.

Combining spontaneity with good organization, this attractive and petite young woman displays tremendous enthusiasm for her job and "her" building, a complex that houses thirteen eating places and St. Peter's Lutheran Church along with its banking and corporate tenants. With her staff of five and a ninety-five-man maintenance and engineering crew, Vivian Longo gives the building loving care. "A sea captain or sailor looks upon a ship as a living thing," she said. "I feel the same way about the Center."

HIT BACK —WITH A PILLOW

The happiest marriages are those in which the couple can express their discontents; that's the conclusion of Ernst Beier, Ph.D., and his research team at the University of Utah. Dr. Beier put twenty-three couples in a six-foot square "ring" and instructed them to beat each other with pillow-clubs. Scoring the blows against the couples' relative happiness, the researchers found happiest marriages were the ones in which the most vigorous blows were struck. Not surprisingly, the couples who just couldn't bring themselves to hit each other, even with these harmless weapons, were the ones who were least happy.
"In unhappy marriages," Dr. Beier said, "partners run away, abandon each other when discord arises; those who 'fight it out' maintain their commitment."

BLOWING OUR OWN HORNS, CLARINETS . . .

Women jazz musicians, including the likes of Marian McPartland, Betty Carter, and Marilyn Maye, will play the first Women's Jazz Festival in Kansas City (the one in Kansas) on March 19. The concert will be recorded for broadcast over your National Public Radio affiliate. Should you miss that music or crave more of those female riffs, thirty-four performances, the earliest from 1923, are available on a two-record album *Jazzwomen, A Feminist Retrospective* (Stash), a nostalgic good time with some women you may never have heard—and some that you have: e.g., Mary Lou Williams.

DOCTOR IN THE PILOT'S SEAT?

Learning to fly was the solution to a commuting problem that faced Pamela Jensen in Woodmont, Connecticut, when her husband took over a medical practice in Rockland, Maine. One of the hundred or so academic radiologists who specialize in bone, the thirty-five-year-old woman doctor cuts travel time 50 percent by using a car-plane-car routine, flying from Tweed-New Haven Airport to Rockland, Maine.

Living as a "sort of hermit" during three teaching and research days at Yale Medical School each week and becoming a Camden, Maine, wife and hostess (big house, two dogs) on four-day weekends, Dr. Jensen has logged three hundred flying hours, says she's not unique. (But can she prove it?)

CHECKBOOK BALANCERS, UNITE

If you're still being victimized by an old-fashioned education in which girls were not expected to understand mathematics, you might consider a cure for your math panic at a one-day workshop being offered in New York on March 18 at the YWCA at Lexington Avenue and Fifty-third Street. "Math Plus Fun Equal Options" will run from 10:00 to 3:00, costs $20 for nonmembers, $15 for members. Susan Slaughter and Ann Oster (who have their own consulting firm) are the leaders.

If you are not near New York, investigate possible women's math seminars or courses at schools and YWCA's near you—they are on the increase.

IF YOUR LAWYER'S NO LADY . . .

The outrageous tendencies of some matrimonial courts to enforce the rights of men and to ignore the rights of women spurred a group of New Jersey women to form the Organization of Women for Legal Awareness. This energetic organization has now helped over four thousand women with the choice of divorce lawyers and given them counsel on how best to work with the lawyers to their own advantages. The group, with Sylvia Borodinsky Kordower as president, answered three thousand calls in 1977. Through meetings, seminars, newsletters, and workshops at colleges and in cooperation with women's groups, OWLA raises women's consciousness about their legal position in divorce, and works for correction of the inequities. The group tries to explode the legal mystique that gives a lawyer a god-like role, so women will not be lulled into accepting inadequate representation; to help women to understand the techniques of the legal process and the mechanics of the courtroom; to help women to help themselves by being more assertive in dealing with their legal and financial problems; and to foster changes in the law where needed.
You might think that one good way to get sympathetic legal representation would be to hire a woman lawyer and hope for a woman judge (which is getting easier; U.S. law schools now have women students in proportions ranging up to 50 percent); but, in any case, if you are divorcing, the OWLA suggests that you carefully check the education and experience of your prospective lawyer and ask yourself these questions:

- Does the lawyer act as if he knows what he or she is doing or does he/she seem vague, careless or inefficient? Is the office orderly? Does the lawyer keep careful records about your case and consult them at each visit or does the lawyer ask you to recall what happened at previous visits?
- Do you like the lawyer and does the lawyer seem to like you? Compassion is as important as competence, in good legal representation and practice.
- Your lawyer should be someone in whom you feel comfortable about confiding, especially since more than half of the problems you bring the lawyer are likely to have an emotional component.
- Will the lawyer treat you as a rightful participant in your legal representation or does the lawyer assume a patronizing, "I'm the expert, you're the client" attitude?

(Continued on page 144)

NEAL BARR

The Un-Shy Victorian, a charmer if ever there was one. Flounce after flounce of flirty point d'esprit drifted over romantic Satin Glisanda® of anti-cling Antron® III nylon. Have it in Early Orchid (shown) or Butter Cream, for a look that's straight from a storybook. Sizes 30 to 36, about $25. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York.

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BETWEEN US

(Continued from page 142)

SMOKING ISN'T SMART

We should all keep in mind that being equal to men does not require adopting their less intelligent habits. *The Journal of the American Medical Association* has reported that in Connecticut, starting in 1975, there have been more cases of lung cancer in women than in men in the thirty-five-to-forty-four age group; this is the culmination of a steady rise in the number of women smokers. And a National Cancer Institute report indicates that the risk of lung cancer is sixteen times greater for women who smoke heavily than for women nonsmokers compared to a tenfold greater risk for men. This evidence of greater susceptibility (and our own good sense) should keep us away from smoking—along with other masculine foolishness.

WOMEN vs THERAPY

The new opportunities now opening up for women outside of the traditional roles of marriage and motherhood may be the reasons for more women in their middle years to seek psychotherapy, according to Stanley Riklin, Ph.D., clinical director of the New York Consultation and Referral Service for Psychotherapy. Among the clients of the Service, which provides help in finding State-Board Certified therapists at moderate fees, women outnumber men even in the lower age groups; but, among those over thirty-six, the ratio of women to men increases.

Dr. Riklin said that more women were identifying conflicts between professional growth and the wish for a family as the reasons for their requests for help, suggesting that the numbers were lower in the past when limited possibilities did not allow that kind of problem to develop.

WHERE THE JOBS ARE

"We have always felt our success would be complete the day we were able to go out of business," says Inez Van Vranken, executive secretary of the Society of Women Engineers, an organization with over 7000 members that's still growing and providing information and financial support to women who plan to get engineering degrees.

Chances of women engineers' getting jobs at graduation are excellent today—even better than for males *and* with higher starting salaries. Yet, even though ten thousand women are enrolled in engineering schools now, women engineers still account for only twenty thousand (2 percent) of the country's 1.1 million engineers.

For the time being, the women engineers have decided not to join a coed society. Their society doesn't consider its work finished while companies and governments still show a marked chauvinism in the promotion of women engineers; while women are getting poor career guidance from those in the profession; and while there are few older women engineers to provide important role models for younger women.

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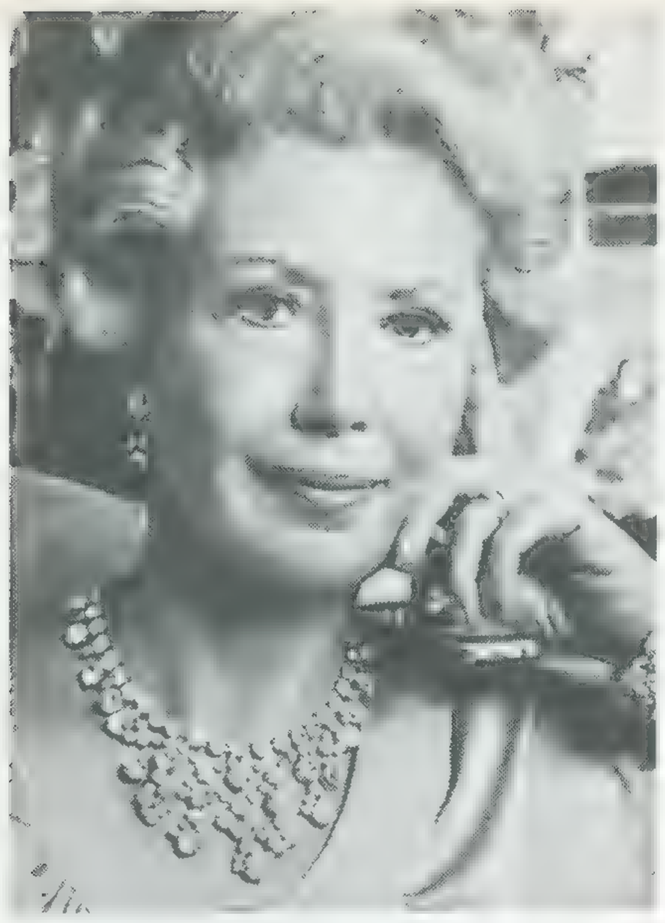
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BIG-SKYING

By Frances A. Weaver

Flying a kite: new de-tenser

Here in Colorado, where we have a surprising number of bright sunny days year around, kite flying is rapidly becoming a major sport among the populace—particularly adults, so the Beulah Valley Association for Tethered Flight is now one of the most enthusiastic groups around when it comes to the use of leisure time.

Our high-sounding name was chosen after great deliberation to give an air of sophistication to our tongue-in-cheek approach to kiting. Actually, it was from Domina Jalbert, inventor of the parafoil, that we first learned the term "tethered flight." We like it. We also like Mr. Jalbert and have learned a great deal about kites and parafoils from his treatises on aerodynamics that are quite technical, yet written with a wry good humor which befits an inventor of parafoils and the larger airfoils used for sky diving or hang gliding.

All members of the BVATF have agreed that hang gliding is not for us. After all, it cannot be called tethered flight! We have disagreed, however, in two areas. Some of us believe that getting our kites up as far and as fast as we can is a true measure of success. Others emphasize controlling the direction and pattern of flight at lower, more turbulent heights. In like manner, discussion can be heated when the subject is kite tails. To have or not to have, and what kind?

For the almost-over-the-hill gang, Mylar kites, with more durability and stability than the old-fashioned paper kind, require almost no running for launching or flying. They do, however, demand skill enough to make successful flying a rewarding experience. One example of required skill is directly related to running when launching a kite. One must always be aware of the inherent danger in running across a pasture or (worse yet!) a plowed field. The temptation is to run backward in order to watch the kite. Even the most experienced practitioner of tethered flight looks pretty silly after having stumbled backward in a furrow.

There are seven members of the BVATF. Four of us chartered the group because we all had kites. We added three more members because they have pastures. The membership is now closed. If we should add any more, we would find ourselves with officers, committees, and all of the other claptrap we are avoiding. Other kiters will have to form their own clubs. Our association is affiliated with the AKA (American Kitefliers Association, which recently moved from Silver City, New Mexico, to Baltimore, Maryland) and we regularly receive their quarterly magazine, *Kite Lines*.

(Continued on page 154)

Michèle Valéry

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BIG-SKYING

(Continued from page 150)

Ages of our members range from early thirties to mid-fifties. We're old enough to appreciate a real Quality of Life but still too young to be suspected of pre-senile dementia. That helps. We are taking time off from a variety of housewifely, civic, and social-service responsibilities as well as from obligations in the business world when we fly our kites. For us, kiting is almost a form of meditation plus fresh air and exercise.

We have dragon kites of Mylar and nylon that range from twenty-five to fifty feet in length. When these shining beauties catch the sunlight and a mild breeze, they are a sight to behold, though they sometimes startle the horses in the pasture as they leave the ground. Other kites in our collections are the German butterfly, Indian fighters, Delta kites, parafoils, space birds, a huge eagle that soars and sounds like a real eagle, and many more. We avoid box kites and "tetra" kites because they are too difficult to transport to our flying fields. They are too expensive and hard to assemble to risk ruining them in transit.

The variation in cost of kites, reels, and line is as wide as the variety of kites. Least expensive are the two-stick paper kites found in your neighborhood convenience store. These are often the least satisfactory, too, because the lower section of the paper tends to be very loose. Then, says Mr. Jalbert, ". . . you have a lousy flying kite." At the other end of the price range we find handmade and custom-made kites that sell for $40 or $50 or more. Between these two extremes, the choice depends upon your own preference. Kite sales are extreme, the choice depends upon your own preference. Kite sales are soaring all over the country as tethered flight becomes more and more popular. Almost every major city has at least one kite store. Kites are even for sale at the Smithsonian Gift Shop.

If buying a kite seems too commercial for the purists among us, making one's own kite can be a rewarding experience. A good rule is to copy as closely as possible a kite which you *know* will fly. A really colorful Delta kite can be made from that brighfly printed muu muu which looked great on you in Hawaii but looks out of place in your own backyard. Flying high in the Rockies, the colors are breathtaking!

"Kites are almost a form of meditation"

Our flying fields are found in areas where you might expect to find an association with a name like Beulah Valley. We fly on Boggs Flats, near Squirrel Creek Road and next to the cemetery. Any field free of wires and trees will do, although the higher, more remote mountain meadows produce more of a challenge because of shifting wind currents. High meadows are also preferred because of the solitude and peace to be found there.

No kite meeting is complete without lunch, of course, and we choose each picnic menu as carefully as we choose our kites, reels, and the proper weight of the lines. In the past, some picnic favorites have included chilled cream of chicken soup (curry), Cornish hens in wine aspic, Boeuf en Gelée, Crab Louis, gazpacho, stuffed mushrooms, chilled artichokes, and a variety of other foods. There is always a suitable wine, naturally. Fruit and cheese usually end the feast, served mid-field with ladylike aplomb and disdain for the ever-watchful livestock. Once in a while, a bright cloth is spread on the hood of a 1948 Jeep to serve as our buffet.

Last June, we came precariously close to being really organized! The Sangre de Cristo Arts and Conference Center staff in Pueblo asked us to assist with the local appearance of one of America's greatest Kite Masters, Dinesh Bahadur of San Francisco. We arranged a kite fly and demonstration of kite fighting on the grounds of the Beulah School. Hundreds of people came from Beulah and from Pueblo, twenty-six miles away. We wore our BVATF T-shirts and our members outdid themselves in preparing an elegant picnic for fifty or more special guests. We emerged with our unorganized status barely intact. We'll not do that again—unless Mr. Bahadur comes back.

It was Dinesh Bahadur who taught us the essence of kiteflying: "When your kite is first aloft (fifty feet or so) hold it right there for at least five minutes and watch it until *you* are up there, too. Then fly with it!" So we fly. *We* might crawl under fences, climb trees, and scale rooftops to retrieve the runaways—but our spirits soar, and it's great for the bustline. ▽



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RE: WAXING

Waxing done here, *above*—and for 3 good reasons. (1) Waxing is good for 3 to 4 weeks. (2) No stubble. (3) Regrowth is discouraged if waxing is done regularly. . . . Making the bare sandal point here: the high-heeled gold sandal. From Shoe Biz at Henri Bendel.

TWO FOR TOES, FEET

Pedicure find that goes the old standby—cotton between toes—one better: Toesies, *above*. If you've used cotton, you know it's apt to stick to wet polish; Toesies don't. And at $1.98 for two, Toesies not only are a very good idea, they're a good buy. . . . The Foot Fixer, *below*, from Clairol is a luxury worth every cent of the $45 it costs: a bather and massager rolled into one, 10 minutes with The Foot Fixer—and its 322 tiny vibrators—gives you a terrific foot treatment.



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That means you can confidently do this easy pregnancy test yourself—privately—right at home without waiting for appointments or delays. That simple difference is the result of many years of costly research. And it's worth every penny.

At last, early knowledge of pregnancy belongs easily and accurately to us all. It's simple. Fast. And there is no risk, no physical danger whatever, in doing it because a sample of your first morning urine is all that's needed for the test.

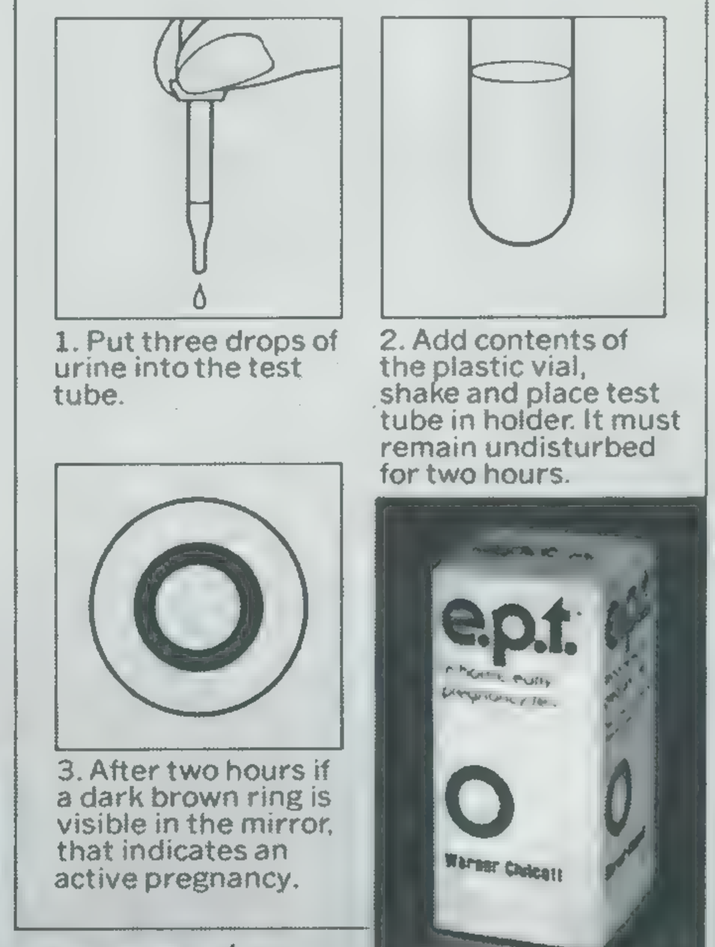
As soon as you become pregnant, your body starts to produce a special hormone—HCG. Starting on the 9th day after the date you expected your menstrual period to begin, there should be sufficient concentration of HCG in your urine to give an accurate reading of pregnancy. And that's all there is to it. Follow the test directions with care, and three drops of urine can tell you quickly and easily what you want to know.

If you get a positive reading, you can assume you are pregnant. Such positive pregnancy readings in our clinical tests proved to be 97% accurate. If your reading is negative, your overdue period should begin soon. If a week passes and you still have not started menstruating, you should take a second E.P.T. test because there may not have been sufficient HCG in your urine at the time of the first test, or you may have miscalculated your period. Negative readings on a first test are about 80% accurate; on repeat testing one week later they are 91% accurate. If your second test result is still negative and your period has not begun, we urge you to consult your doctor as soon as possible.

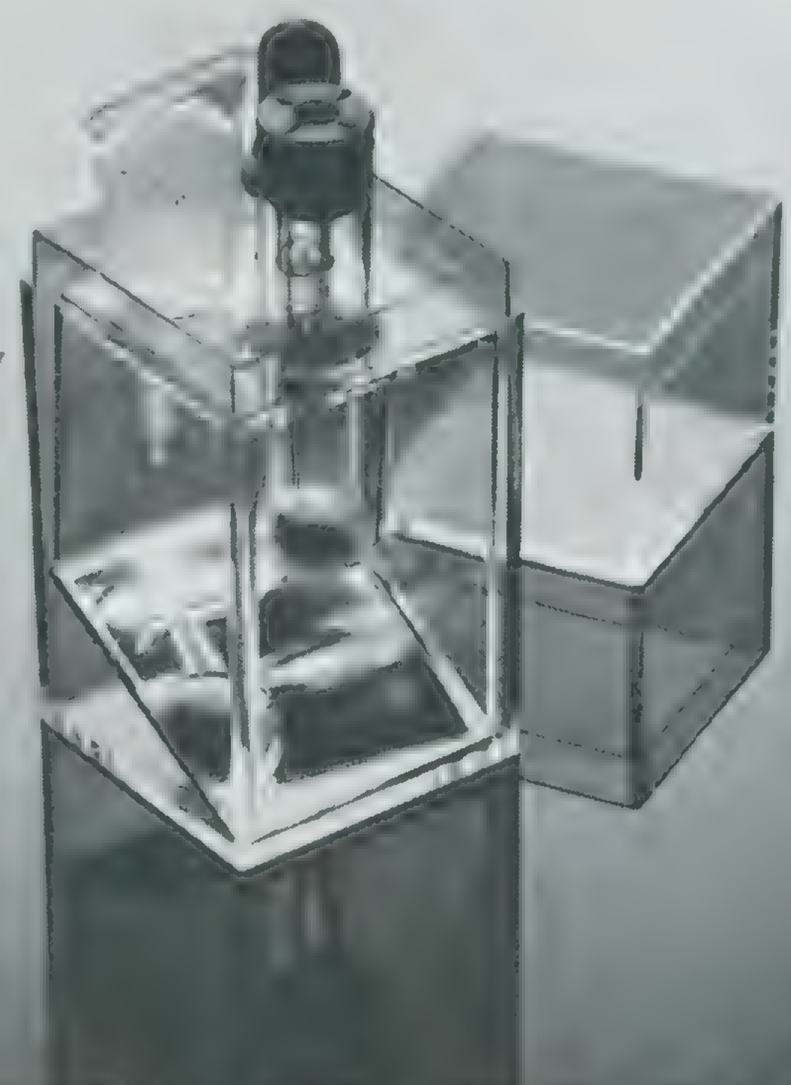
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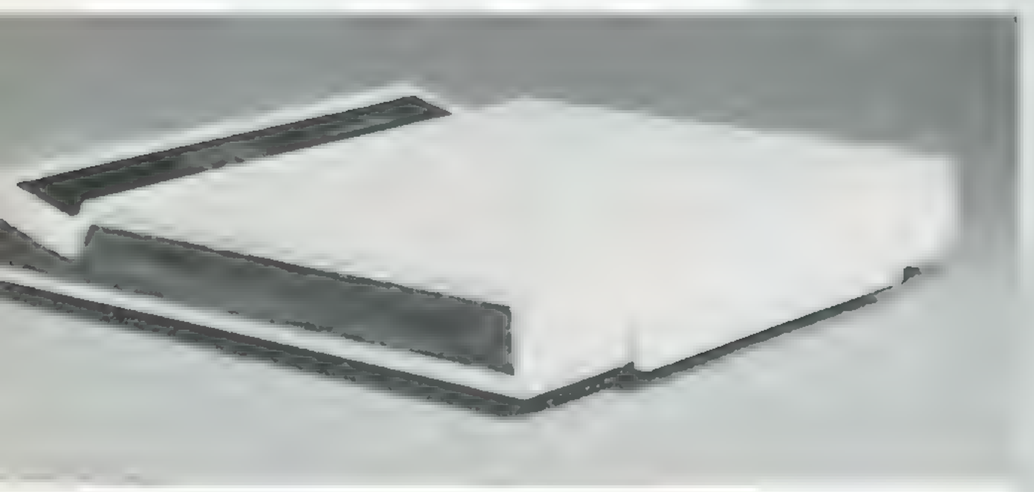
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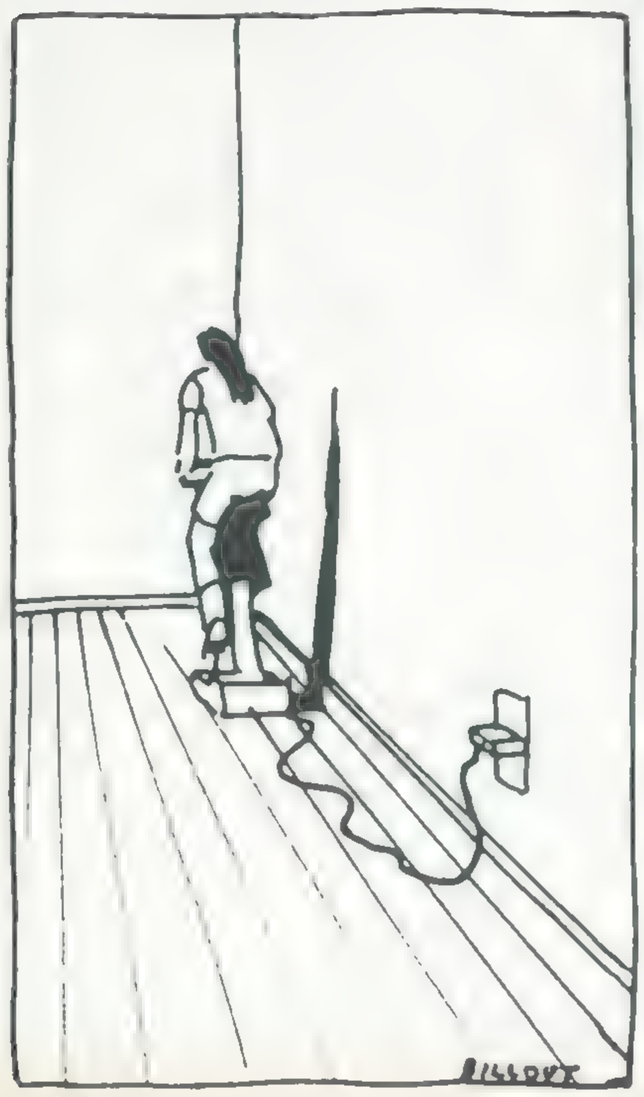
If you want to scale down a few pounds, here's the computer for you. A real flasher! The read out—in pounds or kilograms—is in bright red numbers and accurate to the nearest pound or kilo. Terrific if you are dieting. Battery-operated scale from JS&A National Sales Group (800) 323-6400.

U S measure				metric measure
ounces	x	28.350	=	grams
ounces	x	.028	=	kilograms
ounces	x	28,349.527	=	milligrams
pounds	x	453.590	=	grams
pounds	x	.454	=	kilograms
tons	x	.907	=	metric tons
tons	x	907.180	=	kilograms

A KILO-WHAT?

Metric may not be a must in this country yet, but it is around — and good to know in half the places you jet to these days. To bone up on simple conversions, Eclat has a bright, eye-catching chart, excerpted above. To order: 6 Spencer Place, Scarsdale, New York 10583. $5.50 ppd.

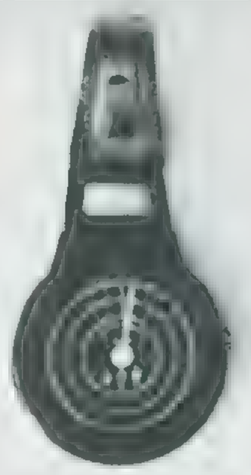
HAIR BRAIN What shampoo? Which conditioner? Why trouble your head about such things? That's what Vidal Sassoon's computer is for. It analyzes hair and scalp, then comes up with the answers: a 3-step regime to cleanse, condition, protect. It's ready to punch—and tell—at Bloomingdale's, Marshall Field, other department stores.



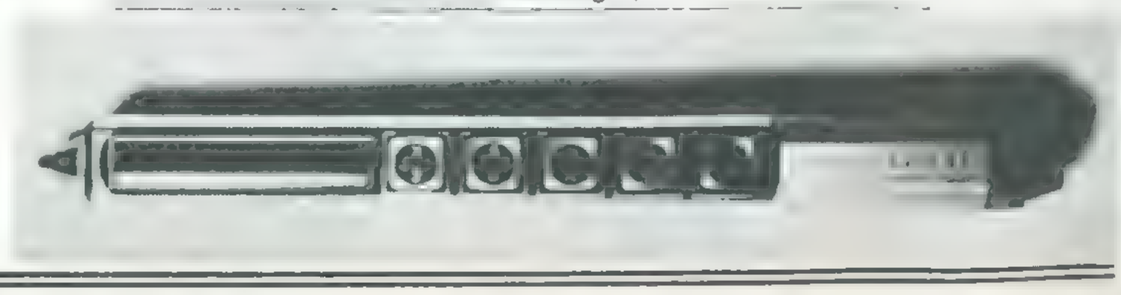
The ULTIMATE computer: not "just another home-bicycle." Press the Start key. Dynavit asks questions—age, weight, sex—then computes and adjusts pedal tension. A tiny sensor clips onto your earlobe to monitor heartbeat, fitness, number of calories burned. About $2000 at Neiman-Marcus.

Fashion details of photograph above, next to last pages.

Confused by all these numbers? Calcu-Pen does your arithmetic, solves your figure problems, keeps track of progress. About $20. Hammacher Schlemmer, 147 E. 57 St., N.Y.C. 10022.



Weight's one thing. Fat's another! And it's good to trim down both. Cal-O-Met, left, hangs on your belt, tells how many calories you've burned. The Fat-O-Meter tells what percent of you is fat. Both from Health Education Services, 2442 Irving Park Road, Chicago, IL 60618.



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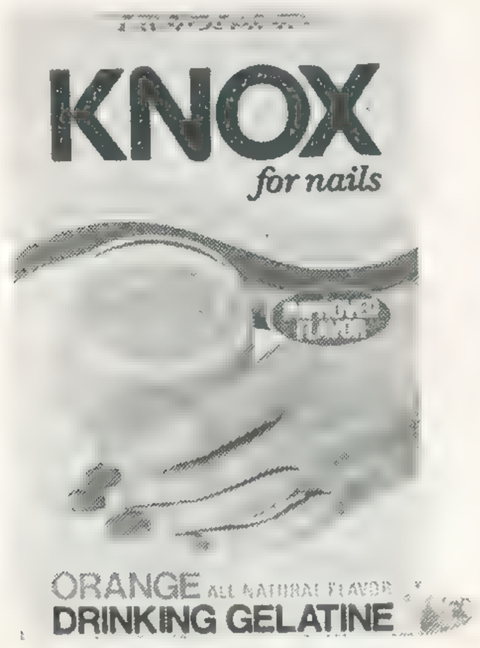
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Even if he's not Irish, a man may well go for the green freshness of Patrick. So why not spring it on him March 17 — the day this new cologne concentrate for men is slated to come out. It's $12.50 from Elysée. At Marshall Field, Chicago.



INSIDE STORY

Imagine doing your whole closet in a pretty Provençal-printed paper fragrant with Blue Grass perfume *(above)*. Covering your boxes, too. It's all Elizabeth Arden's idea! And six sheets, 15″ by 24″ each, are $8 50. At stores, next month. What's even nicer, you can freshen up the scent from time to time with Blue Grass Natural Spray perfume $8.

AIRILY

That's how it goes if you want it to — just spray a little Air Freshener through the house. A lovely mist of cool green scents, Guerlain's newest fragrance is a wonderful way to usher springtime in. $15. At Henri Bendel.



Tuberose, jasmine, and jonquils — put them together and you have spring, in a bottle of Mollie Parnis perfume, above. 1 oz., $80. Top of page: M&J Savitt earrings; to order, Bloomingdale's Cul-de-Sac.



DREAMY SCENT: SACHET ON A CORD, $8. HENRI BENDEL.



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YOU WRITE US

(Continued from page 28)

tinuing her work, as well as her views on the ERA and other women's issues. Dr. Yalow is indeed an inspiring example of what a woman can do in a field, physics, which strongly discriminated against women. It is understandable that Dr. Yalow opposes "reverse discrimination" for women—she proves it just isn't necessary.

Mary Wilson
New York, NY

EDITOR'S NOTE: *We regret that a typesetting error changed the designation of Dr. Yalow's achievement from "radioimmunoassays of peptide hormones" to "peptic"—an unfortunate alphabetical slip-up.*

Speaking of fashion . . .

It's a funny thing about men! Have you ever noticed that when you enter a cocktail party, garbed in your newest French (or whatever) creation: boots, gathered wool skirt, blouson top, shawl, and perhaps a marvelous looking hat, all of the girls rush forward to say: "That's a smashing look!"—but the men don't even look your way? BUT—come to the same party in a clingy black knit cut down to there, and the boys form a line to tell you: "I've never seen you looking so well, dahling!"—without even trying to catch your eye. Who's trying to tell us what—and to whom should I listen . . . as if I didn't know!

Virginia Katims
Houston, TX

How long will sex sell?

In response to Diane English's column, "The sex that sells . . ." [What's News, What's Coming, January Vogue], it's a sad commentary that the networks have chosen to play follow-the-leader (in this case, ABC) in replacing their boycotted violence-oriented police dramas (the ratings winners of past years) with programs featuring sexual "innuendo and suggestion and adolescent fantasy."

The violence was shown to be harmful to children (and perhaps to all of us) and we won't miss it. But how long will the public be content to watch these new pretty faces parading across the screen clad in scant, suggestive clothing, perhaps saying different lines each week—though the plots are all the same.

It's ironic—the networks produce these shows because they win the ratings; the people who watch TV apparently like these shows. But, happily, studies show that fewer and fewer people are tuning in. Last laugh is on the networks—their aimed-to-the-least-common-denominator programming has stimulated us to more active, thoughtful pursuits!

Ann Silver
Bronx, NY

I think TV has already gone much too far in trying to be sex-oriented. Producers seem to think that sex is a new discovery and is all people want to see and hear. I feel that this is not true—a little innuendo or a closed door suggestion is sufficient. Why make TV watching so uncomfortable when you are with company or a young child?

Janet Donahue
New Rochelle, NY



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WINES TO BUY NOW

By Barbara Ensrud

Buy now, but buy carefully... there is still good drinking to be had

Boom and bust cycles occur in the world of wine just as they do in any other economic sector. The last wine boom of the early 1970's proved ultimately to be a boon for wine lovers. In 1972, when prices soared in a seemingly endless spiral, quite suddenly the bottom dropped out, prices sank to all-time lows, and great wines were suddenly available at bargain prices. In Bordeaux, prices fell so low that such great châteaux as Mouton-Rothschild refused to release their wines at all until the situation improved. Now, the tables have turned again. Spiraling wine prices have many wine drinkers wondering whether they should buy now or wait to see if the bubble bursts all over again in a few months. Unfortunately, it is not likely to do so.

"It's different from 1972," says Dennis Overstreet, owner of The Wine Merchant in Beverly Hills, southern California's most prestigious wine shop, "when we were paying high prices that weren't backed up by quality. This time, the quality is there." Prices began rising astronomically with the 1975 vintage, touted as France's greatest since 1961. The wines are beautiful, with depth, complexity, elegance, and tremendous longevity. But, oh, are they expensive! According to Sam Aaron of Sherry-Lehmann in Manhattan, right now you can get (if you're lucky) Château Lafite 1975 for $235 a case, but replacement costs already are pushing that to $280, and by fall the cost per case will be well over $300.

White wines of the 1976 vintage are leaping at an alarming rate also. A major factor in that jump is the enormous increase in demand, "now at the global level," notes Aaron, "followed up by the disastrous vintage of 1977, which hit hardest in the Loire, the breadbasket for white wines. Not one single case of Pouilly was made and others such as Sancerre, Vouvray, and especially Muscadet were down drastically." The immediate effect is to push up prices for 1976 whites across the board. Aaron gave examples of some of the price jumps expected: Muscadet, until now $3 and under a bottle, will go for $4 or $5 by summer. Simple white Burgundies such as Pinot Chardonnay, Les Charmes, and Saint-Véran, now about $3.59 a bottle, will go to $4.29 and $4.79, respectively. Estate-bottled Chablis that sold for $5 is now $7—and so on right up to the noble Burgundies such as Batard-Montrachet, now $15 a bottle, $22.50 by September. Champagne, too, will go up a dollar or so a bottle. Top-of-the-line Dom Pérignon is about $33 now and will go to $40 within a year.

What's a wine lover to do? Advice from everywhere is to buy now, but to buy carefully. Any of the classified Bordeaux or Burgundies you find in wine shops at the moment is probably as low as it is ever going to be for a while. Some of the shops that specialize in wine across the country saw what was coming and bought futures in 1975 French reds to be able to offer their customers some reasonable buys before the price of restocking shoots up prices. Such shops as The Wine Merchant in Los Angeles; The Wine and Cheese Center of San Francisco; Armanetti's in Chicago; Martin's in New Orleans; Berenson's in Boston; Sherry-Lehmann, Surrey Liquor Shop, Morrell and Company, 67 Wine and Spirits in Manhattan; and Zachy's in Westchester County, bought heavily into Bordeaux futures. Prices for the top châteaux and estates, however, are still exorbitant. Thus, you may find that the wine for that elegant

"Lesser lights will start to shine... discover some"

little dinner party will have to be a little less fashionable for a while. But there is still good drinking to be had. Lesser lights will start to shine as wine lovers begin to discover how good some of them are.

Well-known 1975 *petits châteaux* and regional Bordeaux, like Médoc, Saint-Julien, Saint-Emilion, and Pomerol, are excellent buys at between $3.49 and $5.49 a bottle, much better value than some of the top-name châteaux from 1972, 1973, and 1974 that sell for about the same price but, with some exceptions, aren't as good. Château du Grand Parc, for example, is the second wine of Château Léoville-Las-Cases, one of the most esteemed of Saint-Julien wines. Château du Grand Parc won the gold medal in the Paris Fair for being the best 1974 Saint-Julien, surprising everyone because it is a new château with no reputation. It sells for $3.69. Another good buy is Grand Barrail Lamorzelle Figeac, a beautiful Saint-Emilion that was preferred over Cheval-Blanc by the master wine tasters who rate wines for the Guide Gault-Millau in France.

The status of lesser-known classified growths will also take an upward turn, particularly for worthy contenders like Haut-Bages-Liberal, a fifth-growth Pauillac. It sits right next to Château Latour up the hill toward Saint-Julien. Does some of the

(Continued on page 171)

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WINES TO BUY NOW

(Continued from page 168)

same hallowed earth drift beyond its confines? When they pick the grapes at Latour, they pick the grapes at Haut-Bages, and not before. You can find out how close they come for $75 a case (Château Latour 1975 is about $235 a case).

Snap up any 1976 Beaujolais that you find while it is still good and selling for $3.50 to $5. The 1977 Beaujolais, just starting to come in now, is not nearly as good, and is up to 40 percent higher. Look for 1976 Beaujolais-Villages, Brouilly, or Fleurie. Skip Moulin à Vent at $7 a bottle. For that, you can buy a good red Burgundy such as Clos de la Roche (Domaine Arlaud), Gevrey-Chambertin-Combottes or Savigny-Lès-Beaunes (Drouhin) that will be far better.

Wine lovers need not go thirsty, however, just because French wine prices are skyrocketing. It is a fine time to broaden your taste horizons and see what other countries can do with the grape. The price of Italian wines, for example, is expected to hold, so if you haven't already savored the lusty, full-bodied wines of the Piedmont—Spanna, Ghemme, Gattinara, and Barolo—do so now. And don't overlook *chianti riserva*, which includes some of the most elegant red wines in the world. Look for Marchese Corsini 1975, a delight at $2.99 a bottle.

"A fine time to broaden your taste horizons and see what other countries can do"

There are excellent buys, too, among Spanish Riojas. The best, such as Cune Clarete, Marqués de Murrieta, Marqués de Riscal, and Bodegas Bilbainas, $3 to $4, have an attractive *gout de terroir*, a sort of earthiness, often with an elegant overlay not unlike good Bordeaux. Speaking of which, one of the best Cabernet Sauvignons made outside Bordeaux is Chile's Concha y Toro 1973. It is a lovely wine of depth and finesse rivaling many classified Bordeaux—for an astonishing $3 a bottle. Argentina is also making some good Cabernet for a change. Andean Vineyards and Trapiche both sell good drinkable Cabernet for under $3.

California wines will get a big boost from soaring French prices, though all the attention they have been getting lately is likely to affect their prices somewhat, too, especially the whites. Most Chardonnay is already up to $6 a bottle, and more for top vineyards like Mayacamas, Heitz, Spring Mountain, Château St. Jean. They will go up even more this fall when Chardonnay grapes will sell for as much as $1000 a ton. Still, when compared to the great white Burgundies like Meursault and the Montrachets—and many of them are indeed comparable if not superior—their prices, with any luck still in the $8 to $10 range, look very attractive. In Burgundy, the minimum for such quality is $12, and much of it is nearer $20. Cedric Martin of Martin Wine Cellar in New Orleans, finds his customers turning more and more to California wines. He recommends Pedroncelli's Chardonnay for $3.84 a bottle and Beaulieu Vineyards Chardonnay for $5.49. These are available nationwide in better wine shops.

For around $3 to $4, you can enjoy the fresh and flowery charms of two other white varietals from California: Gewürztraminer and Sauvignon-Blanc. Gewürztraminer, a marvelously fragrant wine with an appealing spiciness and zest, is delicious with quiche, roast goose or pork, choucroute. Look for those produced by Simi, Joseph Phelps, Inglenook, and the Monterey Vineyard.

Sauvignon Blanc, also known as Fumé-Blanc, is a delightful wine, too. Crisp, dry, and fruity, with a delicate bouquet, it is superb with shellfish and other seafood. The best ones, around $5, are made by Robert Mondavi, Dry Creek, Callaway, and Sterling.

The varietal to watch for among California reds is Petite Sirah. These are big, lusty, deep purplish wines that go down easily and are ready to drink sooner than most Cabernets and certain of the more complex Zinfandels. More and more wineries will be making Petite Sirah. For now, try those from producers like Concannon, Robert Mondavi, Parducci, Freemark Abbey, Stag's Leap, and Callaway, all around $5 to $8 a bottle. ▽

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RE-WEDDING GIFTS

By Janet Laib

Presents mean more the second time around

Fertilizer, my friend told me; that's all she and her new husband wanted for a wedding gift. After all, it was the second marriage for each; they had everything and needed the fertilizer for their brownstone garden. Well, I don't have a brownstone house; but I remembered that perfect wedding gift when time came, last summer, for my own second wedding. I also remembered that the fertilized couple are now in the midst of a vicious divorce, the terms of which include who gets the wine in the brownstone cellar.

My turn again. Everything I have in my apartment—except for my new husband—is twenty years old. Dating back to the *équipage* of my first marriage, there are still drawers and out-of-reach shelves gorged with butterball paddles, Kitchenaid accessories, and monogrammed guest towels. My first electric hot tray is still in daily use, though rejuvenated with a new cord.

I still have the twin beds that my mother presented to the young couple; but the hook that clamped them together at the feet has been retired, and the beds have been turned into children's guest beds in various rooms. Fortunately, I have metamorphosed into a queen. That is, I prefer sleeping on a queen-size bed, which is another whole story about bedding. The princess that I was received her wedding gifts schlepped up to a fourth-floor walk-up by a noble United Parcel man who never complained, though I'm sure I didn't have enough grace to tip delivery men in those days.

As the divorce queen, I installed a Ping-Pong table in the dining room—bought for my teenager's friends and used by mine. After last summer's wedding and a trip, my new husband and I returned to find the table frothing with gifts—*two* Cuisinarts reigning. I *had* secretly wished that ten friends might get together and increase my gourmet status. But two Cuisinarts—and each from a different couple. I used the credit refund from the second one with great glee, ordering cases of toilet paper from Bloomies (which put my husband into shock—whoever heard of anyone ordering by the case!) and a set of plain white "everyday" china that mixes and matches the old bits and pieces into ultimate chic. The blessed Cuisinart I kept has been used with fabulous flurries for dinner guests and for disguising leftovers for the two of us.

Ping-Pong was clearly out of the question for a while, as we opened the package with a new set of queen-size sheets from Carlin Comforts. They know how to do things. Silky. One hundred percent cotton. Heaven. That's when I first realized that one's mother most likely doesn't provide a second trousseau and what an incredible proportion of the original sheets (Wamsutta Supercales) and towels (Martex) ordered by my mother from a mix of J. L. Hudson's of Detroit and E. Braun of New York—all monogrammed quite distinctly—are still extant. Bills attesting to their luxe are still in a file marked "Trousseau—insurance," which mother told me to keep in case there was a fire and an insurance claim.

It's macabre to keep the photo album from your first wedding—but you do for the kids, and stash it away in a closet. Meanwhile, we flash the album of last summer's wedding. It was presented by our photographer friend, whose camera caught the Swiss visitor as he surprised us and our guests in East Hampton by introducing the ceremony on the piccolo—and my husband almost falling into the pool later. One of our most cherished gifts.

The Cincinnati friend who sent a whole clutch of informal note cards, calling cards, and "Janet and Jim Byrnes" printed stationery got my first thank-you note. The fellow divorcée who sent me some pretty designer Swirls for glamorous cooking (no more old man's shirts around the house, my girl) got a note and points. Dear mother gave us some extraordinary antiques she isn't using anymore and a much needed chest of drawers for my husband's shirts.

The newlywed, senior grade, enjoys the glass salad bowl—so tired of those dear old wooden ones that have never given up the ghost of the garlic they were rubbed with—and the perfect paring knife from our housekeeper. Also, the goodies discovered by mother's Palm Beach friends—elegant acrylic holders for $1.29 Cricket lighters—six clear acrylic buffet lap trays, much easier to store than the white plastic flying saucer, five feet in diameter, dimpled with twenty-six wells to hold sauces or dips.

What empathy, when friends realize that a single person is not only odd but has an odd number of Baccarat wineglasses and good bar glasses and is tired of patching from The Pottery Barn. Thanks for the wineglasses and the bar glasses. Thanks, indeed.

Take it from me, initials are coming back—not designers'—mine. My new monogram is resplendent on brown suède address and phone books and on a handsome acrylic tray. I also love the dozen drip-dry napkins that go with everything and helped me to resuscitate my grandparents' silver napkin rings from their Saran-wrapped Coventry. Our little kitchen table is romantically elegant or elegantly romantic, if you will.

If anyone asks what we still need or would enjoy? Please treat us to the monthly charge for my husband's separate phone listing. I still use my maiden name for business. Twenty years is a long time. ▽

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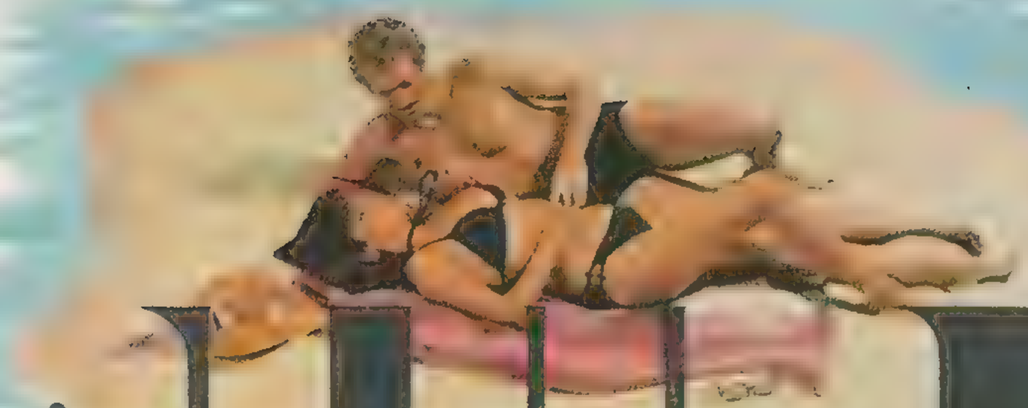
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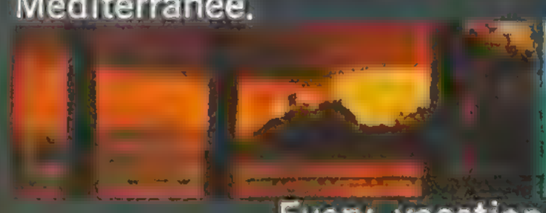
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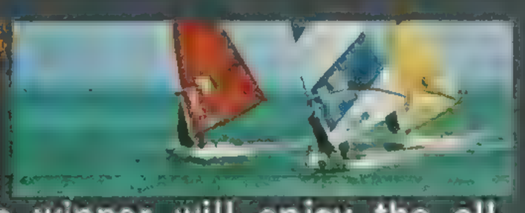
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2. Each entry must include one (1) bottom flap from a NEWPORT cigarette pack, or the word "NEWPORT," printed on a 3 x 5 piece of paper. **To be eligible, all entries must be received by the judging organization on or before June 30, 1978. No purchase is necessary.**

3. NO SUBSTITUTIONS FOR THESE PRIZES. Trip must be taken by December 31, 1978. All trips subject to available space, and airfare will be paid only for the trip between Club Med gateway cities and the particular Club Med location chosen.

4. All prize winners will be selected in a random drawing from all eligible entries received. Only one prize to a household. P. J. Laitmon Associates is the independent judging organization whose decisions are final. All winners will be notified by mail. For a list of prize winners and judges' statements explaining the methods used in determining entitlements to prizes, send a separate, self-addressed, stamped envelope to "NEWPORT/CLUB MED" SWEEPSTAKES Winners' List, P.O. Box 2388, Hillside, New Jersey 07205.

5. Lorillard reserves the right to substitute an equivalent prize or cash payment. All taxes are the sole responsibility of each winner.

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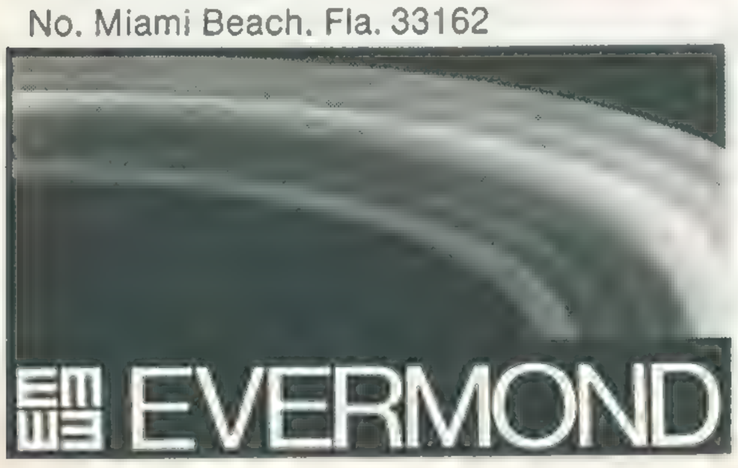
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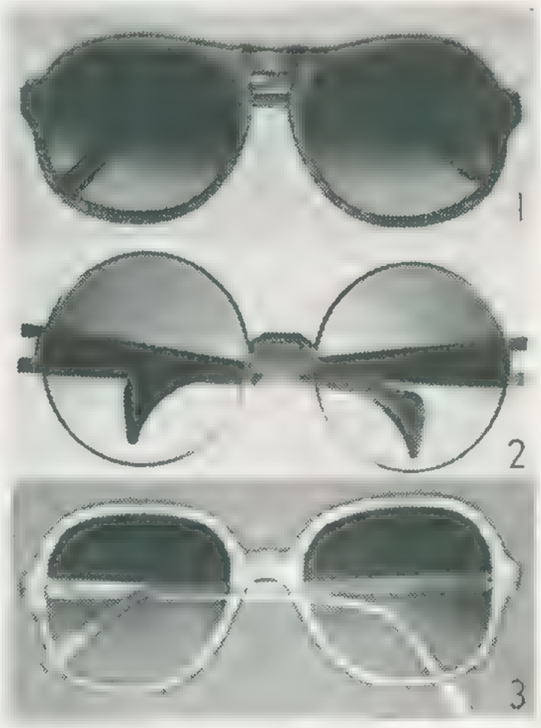
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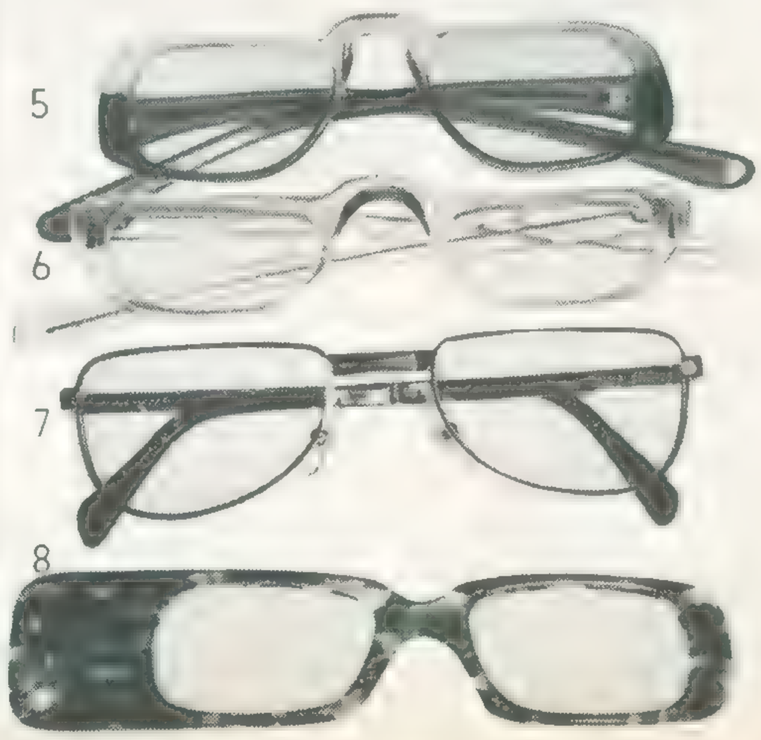


The news is texture—the same kinds of appealing textures that go for all your other accessories go for glasses: the look of polished woods (see *left*), of shell, and a whole new range of slightly-shimmered opalescents. A good example, *above*—pale-shell sunglasses, with brown gradient lenses. Givenchy Frame by Universal Optical. $39. At better retail stores. . . . **More news** . . . for bifocal wearers: lenses with no visible dividing line—the new Aolite Ultravue lens from American Optical. Bifocals that don't look like bifocals! . . . **To watch for:** a nationally-televised eye test with standard eye charts and more. The idea is not to substitute for a visit to a professional, but to help discover certain undetected problems. . . .

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If you need reading-only glasses . . . updated versions of half-frames. **4.** Space savers: folding tortoiseshell half-frames, from A. R. Trapp. $50. **5.** Two-tone half-frames: wine/crystal. Givenchy Frame by Universal Optical. $35. At Meyrowitz. **6.** Clear crystal frames to tint a soft color. Liberty Optical. $23. At Meyrowitz. **7.** Folding half-frames of thin gold wire. $70. From Ultimate Spectacle, N.Y.C. Also at Modern Optical Service, West Palm Beach. **8.** Lorgnettes!—in tortoiseshell. Givenchy Frame by Universal Optical. $15. At Meyrowitz.



All glasses prices approximate

For tired, red eyes—a compress of wet tea bags or cucumber slices instead of drops. And don't forget the soothing effects of plain, cool water. . . .



Still unbeatable for sleek, racy good looks—aviators. These, aluminum frames, grey gradient lenses. From Revue Optiks. $65. Lugene Opticians, New York City; Ostertag, St. Louis.

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Tonight, have your gin or vodka with taste. Have the Rose's Gimlet.

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Beauty Q & A

What to do about: little red spots, skin protection when exercising, white blotches on nails

Q **I exercise hard—run almost every day, play squash in winter. But I don't know what to do about my skin, it's always so dry. Should I put anything on my skin while I am actually exercising? What, for instance?**

A We put your question to Janet Thompson, director of technical services at Bonne Bell—real pros at this sort of problem. Says Janet: pores open up when you are overheated, so it's important to keep skin clean and makeup off. If you are going to be out in the sun, however, you do need protection—and Bonne Bell has a good Sun Bloc you could try.

When running, you might also want some Lip-Smacker because your lips are apt to get awfully dry. But skip antiperspirant until you've finished exercising and have cooled down. Why? Perspiration is part of the body's mechanism for controlling its temperature. When you come in from exercise and shower, that's the time to put on deodorant. It's also the perfect moment for moisturizer—slather it all over. And Bonne Bell's Sport Crème is great—it sinks right in.

Q **Lately, I have noticed tiny dark red spots on my breasts and one on my stomach. They look like insect bites, but don't itch or hurt. My doctor told me they are simply angiomas—and not to worry. But I'm still bothered. Are they really nothing?**

A We asked Laurence H. Miller, M.D., dermatology director of the National Institute of Arthritis, Metabolism & Digestive Diseases, about your spots. He says that, according to your doctor's diagnosis, the technical name for these dark red spots is "cherry angioma." They are the size of a pinhead or larger and are indeed harmless collections of capillaries sitting on top of the skin. Just about everyone gets them after the age of 30—about 85 percent

(Continued on page 179)

I am woman



THE TRAVELING TYPE

The guidebooks don't tell you where to find things away from home. Not even the simplest things, like the lotion or liner or lingerie you're sure you packed. But our new Typeface Travel Ensemble does. (You have our words on it.) Easygoing functionals in canvas or parachute nylon. Tan, navy, brown or red. Great gifts. At finer stores.

Celebrity



Left: peasant knit top, about $18, S-M-L-XL; dirndl skirt, about $21, 8-18; 50% Kodel® polyester/50% cotton. Right, big shirt, 100% cotton, about $25, 8-18; shirred skirt, 50% Kodel® polyester/50% cotton, about $18, 8-18. Skirt fabric by Company B. Kodel is Eastman's trademark for its polyester fiber.

BEAUTY Q & A

(Continued from page 176)

of the population in fact. They appear most often on the trunk, but can turn up anywhere on the body. Unfortunately, there is no way to prevent or erase them yourself. Removal by a doctor is a relatively simple office procedure with either an electric needle or liquid nitrogen (also used to remove warts), and it leaves almost no mark. If there is any change in the appearance of an angioma, check with your doctor at once.

Q **My fingernails get little cloudy white spots from time to time. Can you tell me what this means? Is it some nutritional deficiency?**

A Nail specialist Nardo Zaias, M.D., a dermatologist in Miami, Florida, explains that nails are normally transparent. The healthy pink color you see is actually the nail bed showing through. At the base of the nail, a whitish half-moon shape, is part of the nail-producing root. The rest of the root is under your cuticle. White blotches appear when the root is traumatized—by a bump, perhaps, or extreme pressure. The trauma creates an imperfection in the forming nail which, when it grows out, shows up as white. Some people are more susceptible to these white nail blotches than others.

As we all know, the white grows out with the nail. But why not avoid it in the first place? Special reminder: Don't press too hard on the cuticle when you give yourself a manicure. And don't worry about eating any special foods to improve your nails. Nutrition has very little to do with how they look or grow.

Q **Could you give me some advice? I hear so much difference of opinion as to whether or not ears should be cleaned. Is it safe to use a cotton swab? And if so, what kind of cream/oil makes the best cleanser?**

A We consulted Dr. Robert W. Selfe, clinical assistant professor of Otolaryngology, The New York Hospital-Cornell Medical Center. His advice: "Don't put *anything* smaller than your elbow in your ear!" Meaning: The best way to clean your ears is *not* to. According to Dr. Selfe, cerumen (ear wax) is a natural protector of the sensitive skin that lines the inside of the ear. Removing the wax yourself with a cotton swab or other small object removes this protection and may scratch delicate skin, causing itching or infection. Another hazard: wax can accidentally get pushed farther into the ear canal and build up, putting pressure on the ear drum.

Normal wax formation will migrate out of the ear on its own. If you have especially heavy wax deposits, see your doctor once every six months to have it professionally removed. A little warm water in the ears during a shower will rinse away any outer ear dirt and should be all you need for regular care.



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MAIDEN VOYAGE

A short story by Tobias Wolff

"People like us shouldn't get married. We have too much passion for one person"

EDITOR'S NOTE: *Tobias Wolff teaches creative writing at Stanford University. He is the author of a novel, "Ugly Rumours," and is working on a second. His reviews and short fiction have appeared in California newspapers and in "The Atlantic Monthly."*

Twice the horn had sounded, and twice Howard had waved and shouted dumb things at the people below; now he was tired, and they still hadn't left the dock. But he waved again anyway, doing his best, when the horn went off a third time.

The ship began to glide out of its slip. Nora leaned against Howard, fanning the air with a long silk scarf. On the dock below, their daughter held up the cardboard sign she had brought along for the occasion: "HAPPY GOLDEN ANNIVERSARY MOM AND DAD." As the ship picked up speed, she dropped the sign and kept pace beside the hull, running and yelling up at them with her hands cupped in front of her mouth. Howard worried. She had been a stupid girl and now she was a stupid woman, perfectly capable of running off the end of the pier. But she stopped, still hollering, and grew smaller and smaller until Howard could barely make her out from the rest of the crowd. He stopped waving and turned to Nora. "I'm cold. Look at that sky. You said it was going to be warm."

Nora glanced up at the clouds. They were steely grey like the water below. "The brochure said this was an ideal time of year in these waters. Those were the exact words."

"These waters, my foot." Howard gave her the look. The look was enough now, he didn't have to say anything else. Howard walked toward the steps leading to their cabin. Nora followed, quoting from the brochure.

Paper banners hung from wall to wall; "Welcome Aboard The *William S. Friedman*—The Love Ship." "Happy Sailing—To Those In The Throes Of Love From Those In The Business Of Love." The cabin was bright with fruit and flowers: on the door, two interlocking life preservers in the shape of hearts.

"Help me to the bathroom, Howard, I'm afraid to walk the way the floor keeps tilting."

"You don't have your sea legs yet." Howard took Nora's arm and led her to the door in the corner. "This is the head. And the floor is called the deck. If we have to be on this boat for a week you just as well get it right." He closed the door behind her and stared around the cabin.

There was a big brass latch on the wall. Howard jiggled it and finally slipped it free and the bed fell out on top of him. It took him by surprise and almost knocked him down, but he kept his footing and managed to push the bed back into the wall. Then he read the barometer and opened and closed the drawers. The upper drawer contained several bars of soap in miniature packets. Howard slipped a few in his pocket and opened the porthole and stuck his head out. Other people had their heads stuck out, too. He battened the porthole and read the barometer again, then picked up the intercom.

"Testing," he said. "One two three four testing. Night Raider this is Black Hawk. Testing."

A voice crackled from the speaker. "Steward here."

"It's me. Howard. Just testing. Over and out."

Nora came back into the cabin and made her way to the couch. "It's too small in there. I couldn't breathe."

"I could have told you this wouldn't be any palace."

"I feel awful. I bet I look awful, too."

Nora's face had gone white. The burst veins in her cheeks and along her upper lip stood out like notations on a map. Her eyes glittered feverishly behind her spectacles. Sick, she looked more than ever like Harry Truman, for whom Howard had not voted.

He sat beside Nora and took her hand. "You look all right."

"Do I really?"

"What'd I just say?" He let go of her hand. "Why do you always think about what you look like?"

"That's not true. I don't."

Howard paced the cabin. "Goddam boat."

"I thought it would be nice, just the two of us."

A knock came at the door and a man stuck his head in, a large square head divided by a pencil-line moustache. "Our Golden Couple," he said, smiling. "I'm Bill Tweed, your social director." His body followed his head into the cabin. "I want to extend a real warm welcome aboard from all of us here on the *Friedman*. I guess you know this is our maiden voyage. Ever been to sea?"

Howard nodded. "World War I. Before your time, I guess." He gestured toward the porthole. "You could have walked all the way from New York to Paris on top of German submarines. They got three of our ships. Saw it myself." Howard had been sure they would get him, too. He had been sure of it all the way across and never slept at night for knowing it. When the war ended and he got on another ship to come back home. he knew that somewhere out there

(Continued on page 182)

FRANCES HENAGHAN

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MAIDEN VOYAGE

(Continued from page 180)

there was a German who hadn't gotten the word. His German. Howard had a sense of things catching up with him.

Tweed handed Howard a pamphlet. "We here on the *Friedman* feel that our business is your pleasure. Just read this over and let us know what you're interested in. We have a number of special programs for our senior citizens. Can you both walk?"

Howard just stared. "Yes," said Nora.

"Wonderful. That's just wonderful." He ran his forefinger across his moustache and made a notation against his clipboard. "A few more questions. Your age, Mr. Lewis?"

"I was seventy-five years old on April first. April Fool's Day."

" 'Young,' Dad—seventy-five years young. We here on board the *Friedman* don't know the word 'old.' We don't believe in it. Just think of yourself as three twenty-five-year-olds. And you, Mrs. Lewis?"

"I'm seventy-eight."

"Ah. December-May. Any children?"

"Two. Sharon and Clifford."

"The poor man's riches. Happy the man who has his quiver full of them. Their occupations?"

Howard handed Nora the pamphlet. "Sharon's retarded and Clifford is in jail."

Tweed, still scribbling, looked up from the clipboard. "I'm so sorry. Of course, this is all confidential."

Nora scowled at Howard. "Are you married, Mr. Tweed?"

"Indeed I am. Married to the single life. My mother keeps telling me I should take a wife, but I haven't decided yet whose wife I'm going to take." He winked at Howard and pocketed his pen. "Well, then, until dinner. You'll be interested to know who your table mates will be." He smiled secretively, like a man with a bomb in his pocket. "Ron and Stella Speroni. Newlyweds from Delaware. Ever been to Delaware?"

"On the train, once," said Howard. "Didn't get off."

"A real nice state. Intimate. Anyway, I'm sure that Ron and Stella can learn a lot about love from you, seeing you've piled up a hundred years of it between you." Smiling at his arithmetic, he closed the door.

'Whatever gave you that idea?" said Nora. "Telling him Clifford was in jail."

Howard spent most of the dinner talking to Ron. Ron reminded him of a horse. He had a long face and muddy brown eyes; and, when he laughed, his upper lip curled up over his teeth. He worked in his father's jewelry store in Wilmington. They specialized in synthetic diamonds, and Ron was willing to bet that Howard couldn't tell the difference between their product and the real McCoy. He had Stella take off the tiara she wore, an intricate silver band dense with stones, and handed it to Howard.

"Go on," he said. "If you can tell the difference, you can have it." He waited, smirking at Nora and Stella.

Howard turned the tiara over a couple of times, then scraped it along the side of a water glass.

"No fair," said Ron, snatching it away. "I already told you it was synthetic." He stared at his wife constantly as he talked. Stella had platinum hair, going brown at the roots, and long black fingernails. She didn't say much; most of the time, she sat with her chin cupped in her hand, gazing around at the other tables and scraping her fingernails back and forth over the linen tablecloth. Ron had met her in the shop. She came in to have some earrings converted, and one thing led to another. "She's an incredible person," Ron whispered. "You ought to see her with kids."

After dinner, the waiters moved all the tables out of the center of the room, and the band started to warm up. Tweed walked out to the middle of the dance floor, holding a microphone attached to a long wire. The room fell silent.

"Tonight," said Tweed, "we have with us what you might call the summer and winter, the Alpha and Omega of human love. Let's hear it for Ron and Stella Speroni, married three days this very afternoon, and for Mom and Dad Lewis, who celebrated their Golden Anniversary last Wednesday." Everyone clapped.

"We here on the *Friedman* have a special place for our senior sailors. To those who are afraid of time, I say: what tastes better than old wine or old cheese? And where the art of love is concerned (Tweed paused), we all know that old wood gives off the most heat."

Everyone laughed. Nora beamed a smile around the room. Howard cracked his knuckles under the table. Stella grinned at him and he looked away. *(Continued on page 184)*

MARGO'S IS ME



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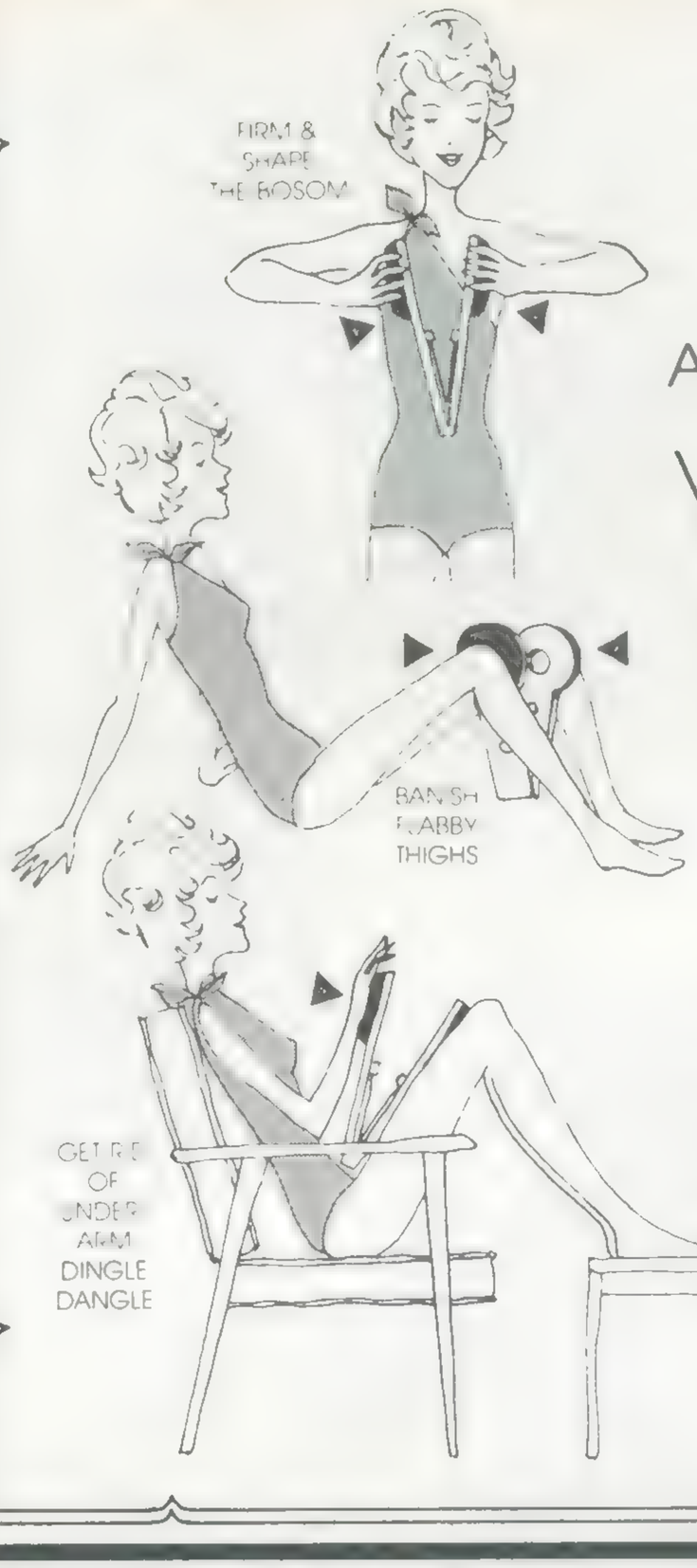
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MAIDEN VOYAGE

(Continued from page 182)

Then, Ron and Nora and Stella all stood together and he stood, too, and found himself dancing with Stella. He held her awkwardly as the music began, not knowing what to say and not wanting to look up at all the faces looking at him.

Stella spoke first. "You've got strong hands."

"I used to have to do a lot of lifting."

Stella raised his hand and opened it and ran a black fingernail across his palm. "You're very passionate. Look." She traced a crease running from his wrist to the base of his forefinger.

"Probably comes from my grandfather. He had fourteen kids. He was still grinding them out in his sixties."

"I have the same thing." Stella showed him her own palm. Her scent was overwhelming. "When were you born?"

"April first. April Fool's Day."

"Aries." Stella grinned. "The Ram." Howard could see the dank glimmer of gold in her back teeth.

"I don't know about any rams. I guess I do all right."

"People like us shouldn't get married. We have too much passion for just one person."

"Marrying Nora was the smartest thing I ever did."

"Ron and I have an open marriage."

Howard turned this over for a moment. He felt adventurous. "So do me and Nora."

"Wow, think of that." Stella stepped backwards. "You were ahead of your time. You really were."

"Well, like the man says—you only live once."

"Me and Ron figure that's the best way of dealing with the problem. You know, instead of sneaking around and all that stuff. Ron is very understanding."

The music stopped and everyone applauded; Howard led Stella back to the table. He and Nora watched people dance for a while, but she wouldn't talk to him and he could tell she was mad about something. Finally, she got up and walked outside. He followed and stood silently beside her, leaning against the rail. The rolling swells had flattened out, but a mist had fallen over the ship like a screen. Howard reached out and touched Nora's arm. She stiffened.

"Don't touch me."

Howard drew his arm back.

Nora glared at him. "I know who you're thinking about."

"All right. Who am I thinking about?"

"Miriam Selby."

Howard stared over the side of the ship. "She does look like Miriam, I'll grant you that. Can't see where that's any fault of mine."

"You don't love me. You never have."

"There you are," said a voice behind them. "Sneaking off already, eh? And unchaperoned. We'll have to see about this?" Tweed stepped closer. "How did you get on with the Speronis?"

"Nice couple," said Nora. "Attractive."

"Youth." Tweed shook his head. "A once-in-a-lifetime experience. I just wanted to remind you about the costume party tomorrow night."

"But we don't have any costumes."

"Don't worry, Mom. We provide everything. Well, then. You two behave yourselves."

Howard leaned against the rail, watching Tweed move along the deck until he disappeared into the mist.

"Howard, I'm sorry."

He took Nora's hand.

"Do you love me?"

"Sure. Sure I do."

"The woman's voice, murmuring and low, unmistakably Stella's . . ."

"You never say so." Nora waited, but Howard didn't answer. "It's all right," she said, leaning against him; "It doesn't matter." Howard put his arm around her and stared down over the railing, watching the water, black as oil, slide along the hull of the boat.

When the horn gave the alarm—HAHOOGA HAHOOGA HAHOOGA—Howard came awake knowing that his German had found him. He accepted it without bitterness, even with some self-satisfaction. He had, after all, been right.

Nora sat up, the covers pulled around her throat. "Howard, what is it?"

"Submarine." Howard got out of bed and put on his robe and went out into the companionway. The passage was choked with people asking each other what the horn meant.

"Submarine alert," said Howard.

A few minutes later, one of the ship's attendants came through and told everyone not to worry and to go back to bed. Someone had brought a hot plate aboard and left it plugged in and it had started a small fire. Howard was about to go back in the cabin when Ron Speroni came up to him. He wore pajama tops over striped tuxedo trousers.

"Excuse me, Mr. Lewis. Have you seen Stella?"

"No. Why?"

"I just thought maybe you had."

"You share the same cabin, don't you?"

Speroni nodded. "She went up on deck for some fresh air. When I woke up after that whistle went off, she still wasn't back."

"When did she go out?"

"About eleven."

"But that was three hours ago."

"I know." Speroni looked down at his bare feet. His toes were long and hairy and curled like a monkey's. Howard decided to help him.

"Let's take a look around. Maybe she fell asleep up on deck."

They went topside and walked along the rail, peering at the rows of empty deck chairs by the misty glow of the running lights. Then, as they approached the stern, a man's voice came to them, fruity, disembodied, chuckling portentously. They looked around. They saw nothing. Then came the woman's voice, murmuring and

(Continued on page 186)

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MAIDEN VOYAGE

(Continued from page 184)

low, suddenly breaking into laughter, unmistakably Stella's.

The voices came from the lifeboat hanging across the stern. Speroni leaned forward, trembling slightly, his arms rigid at his sides, his eyes fixed on the darkness above the boat. Howard reached out and took him by the elbow. Speroni turned to him, his mouth twitching, and Howard felt him yield. He walked Speroni around the bow to the other side of the boat. Under the lights, Speroni's cheeks shone like wet pavement. Howard looked out over the water.

"She didn't fall overboard," said Speroni. "She's safe. That's the main thing."

Howard nodded.

"Don't get the wrong idea. Stella's very moral, really."

"I'm sure she is."

"You ought to see her with kids."

"Could be," Howard suggested, "this is just a stage she's going through."

"Maybe." Speroni rubbed at his eyes with the back of his sleeve. "I'm cold. Coming down?"

"Later. You go on ahead."

Speroni took a couple of steps, then turned. "You really think this is a stage she's going through?"

"Could be."

"That's what I think, too. I just wouldn't want you to get the wrong impression. Stella's a beautiful person. Very spiritual."

The mist lifted gradually. A few stars began to appear, blinking remotely. Howard wondered what Aries looked like. He heard voices and footsteps and Stella's laugh, and looked up. "Hello, Stella. Mr. Tweed."

Tweed looked up and down the deck. "Evening, Dad. Stargazing, are you? We're never too old for dreams."

"Hi, Howard." Stella leaned on the railing beside him.

"Mrs. Speroni and I were just going over various aspects of our social program." Tweed held his watch up to his face. "It's late. I'll wish you goodnight."

Stella turned to Howard after Tweed had left. "Bill's a real card but a little bit of him goes a long way, if you know what I mean. So what brings you up here at this hour?"

"Just getting some fresh air."

"Look—the stars are out. Don't you wish you could reach out and pick them like flowers?"

"I hadn't thought of it."

"Life. That's the way life is to me, Howard. You keep picking things until you get the one thing that really matters. Tell me about your great love."

"My great love?"

"How did you meet her?" Stella did a pirouette, one hand held aloft. "Was it at a dance? What was she wearing?"

"Me and Nora were friends since we were kids."

"Not Nora, Howard. She's your wife."

"That's what I'm saying."

"Come on, Howard. Anyone can see she's not your great love. What did she look like, Howard?"

Howard glanced up at Stella, then stared back over the railing. "Nora's been good to me. Marrying Nora was the smartest thing I ever did."

"What did she call you, Howard?"

"It don't last, the other thing. You can't trust it."

"What did she call you?"

Howard scratched his wrist. "Sunshine."

"Sunshine. That's beautiful, Howard. That's really beautiful. I'll bet that's what you were, too. Just for her."

"You can't trust it."

"So what? What else is there?"

"There's a lot else. A lot."

"But what?"

"Don't you think you ought to be with Ron instead of tearing around up here? There's certain considerations, you know, like people's feelings."

"No thanks, Howard. Considerations are what cages are made of." Stella stepped back and gave Howard's arm a friendly squeeze. "Don't you go and get stuffy on me, now. I know you."

Howard came as a buccaneer. A sort of gentleman pirate. Actually, the costume was that of an eighteenth-century squire—ruffled shirtfront, brocade jacket, and knee pants with buckled shoes—but Nora had made him an eye patch, and Tweed had lent him the captain's ceremonial sword. Nora came as Venus. She wore a flowing toga, and Tweed had given her some plastic leaves to weave into her hair. He said they gave the costume a Grecian accent.

"Love—a word you don't hear much of these days"

They had their own table. The Speronis sat across the room, Stella wearing her tiara and, below it, a low-cut peasant girl's smock with billowing sleeves. Ron had on a Confederate officer's uniform from the Civil War. He looked unhappy.

After dinner, the room went dark. A few moments later, red shafts of light shot out from the corners and began moving over the dance floor. Someone played a long mounting roll on a snare drum. A white spotlight blazed out on the middle of the floor, and Tweed stepped into it.

"Friends, before we go any further, I just wonder if we couldn't all take a moment to think about why we're here. I'm not talking about old Sol up there, who was kind enough to come out and give us all a big smile today. I'm not even talking about our excellent cuisine, painstakingly prepared for us courtesy of Monsieur and Madame Grimes."

The spotlight moved over to the door of the kitchen. The cooks waved and smiled and the spotlight raced back to Tweed, who held up his arms for silence. The spotlight jerked to the right and Tweed sidestepped back into focus. "I'm talking about what really brings us here—I'm talking about love. That's right, love. A word you don't hear much these days, but I for one am not ashamed to say it—love—and to say it again—LOVE! And I'll bet you're not, either. L-O-V-E, LOVE!"

A few people joined in. "Love," they said.

"All together! Come on now, let them hear you all the way back home. L-O-V-E."

(Continued on opposite page)

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"LOVE!!" everyone shouted.

"Now, your hearts are talking. That's it; love, the artillery of heaven. We here on the *Friedman* like to believe that love still calls the shots in this battered and bruised old world of ours. And we think we can prove it. Because, if two individuals can stack up a century of love between them, well, as far as I personally am concerned, the smart alecks will just have to go home and think of something else to try to make us give up on. Because we're sure as heck not going to give up on love. You know who I'm talking about. Let's hear it for Mom and Dad Lewis. Let's hear it for a hundred years of love!"

"Give your man what for once in awhile..."

The sound of clapping filled the room. Howard covered his unpatched eye as it filled with hot silver light. Someone was tugging at his arm.

"Stand up!" hissed Nora.

Howard stood up. Nora was smiling and bowing, the green plastic leaves in her hair bobbing up and down. Howard groped behind him for his chair, but Nora clamped down even harder on his arm.

The spotlight returned to Tweed. "Maybe we can persuade these two fine individuals to say a word to us. How about it, Mom and Dad? How did you do it?"

Howard shrank back, but Nora pulled him along. He let her lead him to the middle of the room, unsettled by her forcefulness.

Nora took the microphone. She smiled, her spectacles glinting in the spotlight: "Girls, don't let yourselves get run down and go to pieces. A little exercise every day. Don't ever let the sun set on a quarrel." She chuckled and looked at Howard. "And don't be afraid to stand up and give your man what for every once in a while." She ducked her head at the applause.

Howard took the microphone. He stared at it as if it were something he was being asked to eat. "Nothing to it," he said. "You just go from day to day and, before you know it, fifty years are up." He tried to think of something else to say but he couldn't. That was all there was. He frowned at the microphone, the silence building as it dropped slowly to his side.

Tweed started another round of clapping. "Thank you," he said, retrieving the microphone. He nodded in the direction of the bandstand. A single clarinet began to play "The Anniversary Waltz." The spotlight mellowed.

Howard understood that he was expected to dance with Nora. As he took her hand, the boat plunged into a swell and the deck pitched. Nora stumbled but caught herself. Howard thought they should probably be talking to each other.

"You're getting your sea legs," he said.

Nora moved close to him, pressed her cheek to his. The plastic leaves crinkled against his forehead. His unpatched eye ached. Howard turned around slowly to escape Stella's unrelenting grin, and above it, the winking of her tiara in the moving red light. ▽

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By Joan Juliet Buck

Seductive Lake Como: where rippling silk, soft sun, grand-resort life beckon

The area of Italy that lies between Milan and Alps is a strange and special one: untypical, almost alpine, marked more by its position in the path of the Longobardic invaders than by contact with Imperial Rome, rich with small Romanesque churches decorated in mosaics. Driving north through Lombardy from the sallow periphery of Milan, one follows the signs on the *autostrada* that say "COMO—LAGHI." This is the region of lakes—Lake Maggiore, Lake Lugano, Lake Como. Maggiore and Lugano both reach well into Switzerland, becoming part of that landscape, bearing Swiss resorts on their shores. Como stays firmly within Italy: the frontier twists obligingly around it.



The city of Como, between lake and dark green hills: narrow streets, wood-paneled silk shops, statued gardens

Across the chicken-wire barrier that denotes the border, the Swiss hills rise sharp and clean; the adjective "neutral" comes to mind, but that is because I have seen too many war movies where the heroes peer across barriers to Switzerland and say, "Neutral, thank God!" But just across that barrier is something far more important: not five kilometers from the Italian city of Como lies Chiasso, the small Swiss banking town where safety deposit vaults multiply like mushrooms and, according to modern legend, every Italian keeps a fat bank account in preparation for the Day of Judgment. Chiasso is a wonderful Italian joke, like the sock under the bed. It's where canny kidnappers drive their victims, so that the victim can write out the check for his release on his unofficial account. Chiasso is the national secret, and loud jokes or allusions to it in polite circles are viewed as being in very poor taste.

The villages in Lombardy's Varese area are small, cozy, folded in upon themselves; grey stone cut into large blocks, houses set so close together that even Roman Ferraris have to slow down, the architecture modest and practical, ready for cold winters. Assumptions about Italy do not wear well here: the local produce is not wine and olive oil but printed silk. Mulberry trees were planted in the Po Valley, to the south, as early as the ninth century; now, the silk comes from China, and the *Comaschi* silk



The Villa d'Este, above: This 16th-century house is a grand hotel, with free-floating pool, golf course, magnolia-ed gardens.

manufacturers make yearly journeys to Canton for their supplies. The obsession in Lombardy is with decorated surfaces: one notices turn-of-the-century houses in Como with a multitude of friezes, inlaid stairways; the head office of Mantero Silks is one such house. Not far away, in Sumirago, the Missonis live and work in an idyllic compound made up of their house and their perfectly designed, perfectly run factory. Even the idea of a handsome, attractive factory is *lombarda:* the work ethic combined with a highly developed visual sense. Here, they knit and weave fascinating juxtapositions of color and texture: saffron, *eau de Nil,* rowan red, violet, in stripes and cables and point d'esprit. Above them, the Monte Rosa glows pink and mauve at sunset.

Above Como, the hills are dark, dark green. In *The Charterhouse of Parma,* Stendhal had the Contessa Pietranera compare Lake Como to the Bay of Naples which, she says, equals but does not surpass it. The description, written in 1838, applies today: "Here, on every side, I see hills of unequal height, covered all over with clumps of trees that chance has planted, and which the hand of man has never yet spoiled and forced to yield a return. Everything is noble and tender, everything speaks of love; nothing recalls the ugly spectacle of civilization. The imagination is touched by the distant sound of church bells from

some little village hidden among the trees; these sounds, as they float across the water that softens their tone, take on a note of gentle melancholy and resignation, which seems to say, 'Life is fleeting; do not therefore show yourself so hard to please in the face of happiness at hand; make haste and enjoy it.' "

For such a small place, Como has a respectable number of references to boast of: apart from Stendhal, there's D. H. Lawrence, and a novel called *Madame Solario,* which is set along its shores. There's a ghost story about a blond woman among the ilex trees in the garden of a lakeside villa. And, of course, there are the ashtrays stolen from the Villa d'Este by relatives who did their Italian tour in the early 'fifties. Villa d'Este represents Como to the world, even though the hotel is situated a few miles from the town, along the shore at Cernobbio. Travelers whose relationship with silk does not extend beyond the clothes they wear come to Lake Como just to stay at the Villa d'Este; they ignore the town and content themselves with the luxury of the hotel.

The Villa d'Este is the best kind of resort hotel: open from April until October, well built, grand with beveled glass in its French windows and rooms decorated with Louis XVI furniture and (inevitably) silk. It has a dining terrace and an open-air restaurant where iron chairs crunch on gravel; it has a garden that reaches down to the lake, an *imbarcadero,* and an eighteen-hole golf course. The lake is hypnotic, more so than any sea; it has to do with the safe thrill of enclosed water that can be whipped by the wind but cannot go anywhere. Across the lake come the sounds of Stendhal's bells; and, above it, rising at a steep and startling angle, are the hills that frame the sky and are gazed upon by marble statues. Fjords must look like this; but fjords are never so comfortable.

The first time I went to the Villa d'Este it was not—alas—for an assignation but for the first of the now annual IDEACOMO silk manufacturers' shows. Even though its halls were full of buyers and silk merchants, the hotel did not lose its dignity, nor did the impeccable concierge. Oddly, whereas fabric made into garments can seem offensive when displayed on racks in hotel rooms, the fabric in its uncut state is not: crackling taffetas or limp crêpes become no more than planes of color and pattern, which could be hung as banners or laid out on the lawn without looking obtrusive. I remember tiptoeing along the corridors of the hotel's annex, which is at the far side of a waterfall in the style of the Renaissance one outside Rome at Tivoli, looking into the unoccupied rooms, enchanted by the dark blue and rich reds of the walls, by the veneer and the ormolu furniture. I ended up staying there, at the Villa d'Este, and breakfast on the terrace of a room overlooking Lake Como made up for all the breakfasts I have never had at the Grand Hôtel du Cap.

The visit to IDEACOMO turned into a longer relationship with Como: I returned to see silk manufacturers in their ancestral offices; to discuss the tomb of Galla Placidia with Ricardo Mantero, who produced an entire collection based on those mosaics for his family firm; to admire Fabio Belloti's intricate patterns for Rainbow silks. I got lost in the tiny streets of Como, ate delicious lunches at the Imbarcadero or Da Pizzi.

(Continued on page 200)

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Note: With 18 soccer-free days, visitors may want to consider an Aerolineas Argentinas pass: $250 gets you unlimited air travel on the airline's 10,000-mile, 50-city network within Argentina. Details, page 197.

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Trips start April 13, continue through October 19. Price: $3200 covers hotels, all meals and wines, motorcoach travel within France, and ballooning expenses. Group airfare from New York runs another $456 to $566, depending on the season. For more information, see your travel agent, Air France, or page 197.

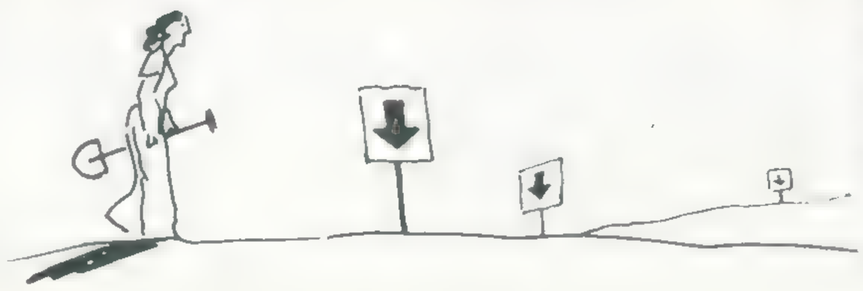
All-aboard flash: Eurailpass—longtime travel bargain that train-tours you first-class around 13 European countries—this year goes to Greece and Finland, too!



New Orleans's other Carnival: the city's Spring Fiesta, March 31-April 18. Special tours of French Quarter townhouses, Garden District mansions (above), Mississippi-edging plantations; open-air art shows; horse-drawn carriages; vintage cars; azaleas; marching bands—and all that jazz! For brochure, write: Spring Fiesta Association, 529 St. Ann St., New Orleans, LA 70116.

Now that standby airfares have made getting to Europe so inexpensive, many budget-minded travelers are shocked to find how costly everything is abroad once they've arrived.
A well-kept secret has always been the low-cost package tours that Europeans enjoy within Europe.
Now, one of Europe's largest packagers, Cosmos of London, is stateside, offering 44 top tours to Americans.
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Best show-go tour around: a week in London with New York theater critic Clive Barnes. Sponsored by the Hunter College Center for Lifelong Learning, the tour—departing June 17—will see 4 London shows, have seminars with Mr. Barnes plus top London actors, critics, show people. Also planned: a backstage look at a West End theater and a private tour of England's new National Theater complex. Price: $625, for airfare from New York, first-class hotel, Continental breakfasts, sightseeing, seminars, theater tickets. For further information, see Vogue To Go.



If the idea of going on an archaeological dig has always appealed to you but you never knew how to go about getting on one, a good first step is the Archaeological Institute of America's Fieldwork Opportunities Bulletin. The '78 edition gives details on digs, from Arkansas to Turkey, that need volunteers. To get the Bulletin, send $3 to Archaeological Institute of America, 260 West Broadway, New York, NY 10013. (Add $1 for non-U.S.A. addresses.) —RICHARD ALLEMAN



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TRAVEL: ENGLAND

By Despina Messinesi

How-to, when-to standby to London: Try flying cheap. You'll like it!

I did it! I flew standby from New York to London and back for $259. "With Laker, of course," said my London friends. "No," I told them, "I flew on a Pan Am 747." They didn't know that all airlines flying to London—Pan Am, TWA, British Airways, Air India, El Al, Iran Air have standby status, too. Certainly, you queue up. It's a gamble whether you'll be able to get on the flight you want; but, if you use common sense, you'll be a winner, as I was.



Before embarking on this marvelous new bargain-priced adventure, here are some dos and don'ts: From either end—New York or London—do avoid flying on Fridays, Sundays, holidays, or around holidays. Mid-week daytime flights generally have lighter passenger loads.

To get a reading of your chances as a standby passenger on the next day's morning flight, telephone the airline's reservation desk after ten on the night before your departure. For the availability of standby space on evening flights, telephone reservations around 7:00 A.M. on the day of departure. The same procedure works both in New York and London.

Personally Tested Standby Recipe: Flying from New York to London, I chose Pan Am's Tuesday morning Flight 100, taking off at 10:00 A.M. When I called reservations the night before, they had told me that standby space on the morning flight seemed promising. If I should be bumped off, I reasoned, then I could have a go at the 7:30 P.M. flight. Check-in time for standby passengers was from 5:00–7:00 A.M.

On Tuesday morning, I hopped in a cab at 5:45 A.M., giving myself ample time from mid-Manhattan to JFK. Then, it happened, that nightmare every traveler dreads: my cab had a flat tire on a lonely night-black stretch of the highway to the airport. Enormous trucks almost flattened me as they raced by. "I think I see a cab." "Lady, you're dreaming," said the taxi driver. An empty cab materialized. Braked. Finally stopped sixty feet ahead, not expecting to pick up a fare at this ungodly, dark hour. I was, indeed, lucky.

At JFK, we stopped at Gate 4L, the unloading station for standbys. It was 6:30 A.M. Half-a-dozen passengers were lined up ahead of me. Would I make it? I did. After paying $146 plus $3 tax, I was handed luggage checks and boarding pass marked with an assigned seat. Time: 6:40 A.M. At 7:00 A.M., the standby counter closed. Boarding time was 9:30 A.M.: two and one-half hours to kill.

Immediately, I remembered the French expression for a passageway in a railroad station: *salle des pas perdus*—hall of wasted footsteps. Not for me. I headed for the coffee shop, quite empty at this early hour. Sitting at a table by the window, I watched the orange dawn rise through the rim of winter-grey horizon. I was equipped for waiting; after eating breakfast, I brought out my unfinished desk work: bills, checkbook, envelopes, and stamps. Time whizzed by constructively.

On board Pan Am's 747, standby and economy passengers mingled. As we taxied along the runway, I caught a glimpse of the hawk-beaked Concorde and secretly gloated: $146 versus $793 for the transatlantic crossing. The drawback? Ten hours travel time as a standby passenger versus four and one-half on the Concorde.

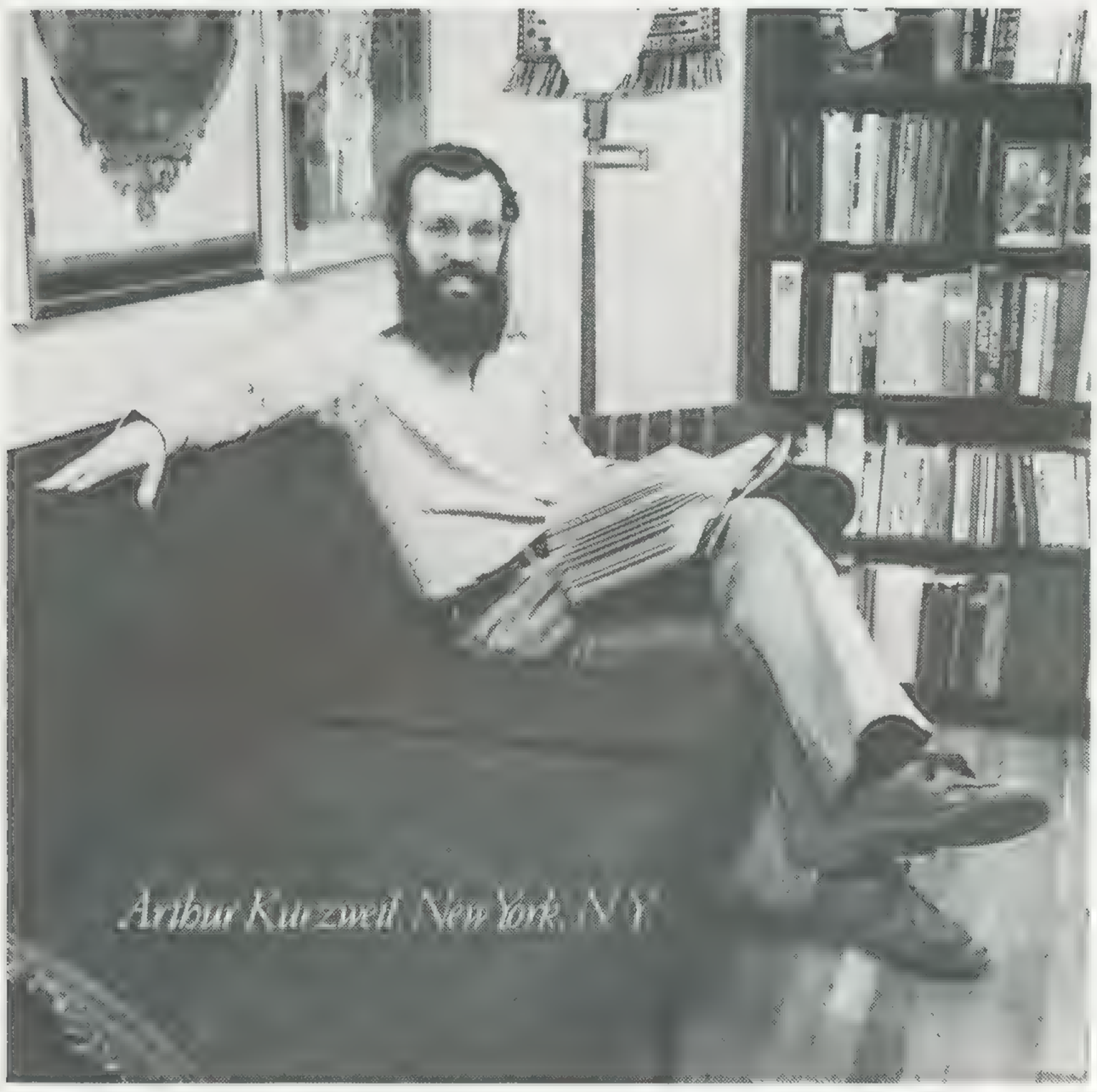
In flight, standby passengers are both seated with and treated like economy travelers: tray meals, drinks, movies. Behind a curtain separation, first-class passengers traveled stylishly; meals at their seats or in the upstairs lounge, arranged like a small restaurant, with tables with white linen, crystal, shiny silver, carnation centerpieces, bright blue napkins; their courses are served by a raft of flight attendants. Very romantic, a single table for two.

Favorable tailwinds hastened the landing at London's Heathrow Airport by thirty minutes. Stepping out of the covered gangway—that umbilical cord linking plane and air terminal—I knew I was in Europe when I saw the yellow sign marked "W.C." But nobody had warned me of the endless hike—despite stretches of moving walkways—to reach customs. This completely undid me.

Formalities at Heathrow went like clockwork: fast baggage delivery and, having nothing to declare, I was able to use the

(Continued on page 197)

"I went back home. To see it for the first time."



"Even though I was born in America, I didn't grow up with Mother Goose stories. I grew up with Przemysl stories, the small town in Poland where my father was born.

"His stories were so vivid that I grew to love the town of my imagination. After many years, I was able to realize my dreams and visit this town I had known all my life.

"I walked the same streets and saw the same sights that my father had described to me years before.

"I went to the Town Hall to find out if any records of my family still existed. The Kurzweil family originated in this town. One date I was sure of was the birth of my great grandfather, in 1867. The keeper of records climbed up a creaky old ladder and reached for a dusty book marked 1860-1870 and showed me not only the entry of my great grandfather's birth but the marriage of my great, great grandparents as well.

"I found that there is much left of my Eastern European heritage. Not only records but a great deal of history. But I had to be a detective. I had to take that journey. And I had to look."



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TRAVEL: ENGLAND

(Continued from page 194)

British honor system and wheel my luggage by customs officials without stopping. Then, I queued up at the stand for taxis to London.

Driving to London, I shared a cab with another American traveler going in my direction. He clued me in on the various cab extras: the red sticker showing a recent markup not registered on the meter and the additional cab charges for night, weekend, holiday, and airport rides. Beating rain blotted out the views. I felt as though I were being transported in a spacious container, and it brought back memories of winter rides through the Venice canals in the tufted damask compartment of a gondola.

I could have taken a bus from the airport to the city, but I was on a five-day spree. I splurged. Instead of staying at a sensible "bed and breakfast" place in London, I lived it up at the Dorchester Hotel.

It was 10:30 P.M. local time (5:30 in the afternoon in New York) when I arrived at the Dorchester. In no time, I was in an enchanting suite on the V.I.P. eighth floor. I felt like a diva entering the flower-filled sitting-room: exquisite bouquets matched the rose-sprigged wallpaper, curtains, and settees. I was suddenly ravenous. Presto—room service wheeled in my supper set on cloud-blue linen; with more flowers on the Royal Worcester plates.

Late jet-lag sleep and a rash of telephone calls to get organized took up most of my first day. The Dorchester's direct-dial telephones—Claridge's doesn't have them—have the old-world luxury of push-buttons to summon maid, valet. London's telephone directories, divided into four volumes, are much easier to cope with than one fat Manhattan book.

If there was a Gideon Bible, it escaped me: instead, I was fascinated by a small green pamphlet holding, in addition to telephone code numbers for England and the world, telephone numbers for garden information, daily recipes, cricket scores, traffic conditions, food prices, weather forecasts—even one for personal calls to London's Meteorological Office. I dialed "Bedtime Stories" and heard tales about Hoota, the elephant, Bubbles, the hippopotamus, and a cockatoo who was snooty.

When London friends heard I was staying at the Dorchester, "You're staying at the Arab hotel," was the pat comment—as if I didn't know. I saw four Arabs having tea in the hotel lobby—a Dorchester tradition. I knew they were Arabs—not by their flowing robes; they wore Western clothes—by their conversation.

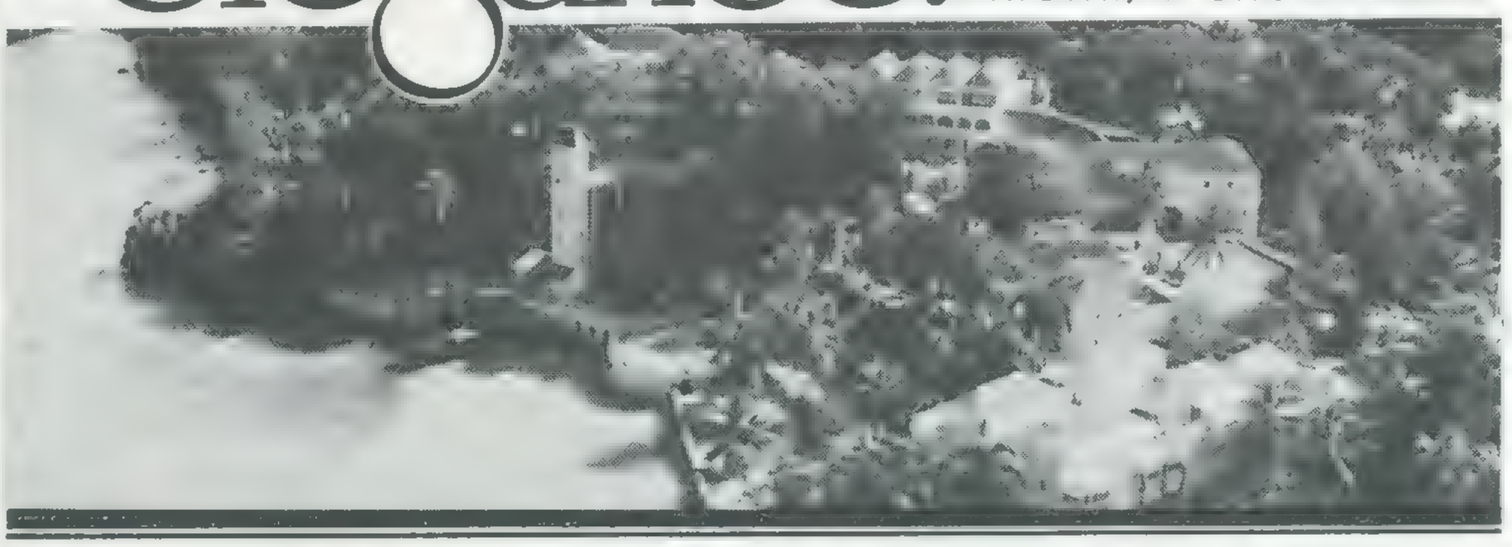
I felt smug telling my friends how I practically ran down Richard Burton as I was dashing into the elevator and he was getting off, also that the hotel was now run by Peter Stafford, the attractive, experienced hotelier who, for years, was behind the fabulous Mandarin Hotel in Hong Kong where many of my pals had stayed.

My London visit was jammed up with joys, beginning with the city itself. Scrubbed-up for the Queen's Jubilee, London glistened. Fan windows shimmered; ironwork—intricate gates with gilded coats of arms, balconies, and railings—shone like fresh tar; winter grass was bright green. In

(Continued on page 198)

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TRAVEL: ENGLAND

(Continued from page 197)

contrast to New York, where tall buildings obliterate the sky, in London the oyster-grey sky obsessed me.

During my visit, I developed a Jekyll-and-Hyde personality: American tourist in the day, a Londoner at night. After an elegant embassy reception: supper at Annabel's, an established membership club in an eighteenth-century house on Berkeley Square. There, crowded, mirrored walls, candlelight, delicious food—out-of-this-world Bitter Chocolate Ice, good disco dancing at one end of the club.

I loved Mark's, a young membership club in a nineteenth-century house that is run by the same management as Annabel's. Bar is upstairs in a cozy sitting room with fireplace; downstairs is a dining room hung with enormous nineteenth-century paintings, including a striking landscape by Lanseer. Waitresses, gentle as nannies, served the glorious food. I remember with nostalgia the Colchester oysters—a favorite, too, of Julius Caesar—and the partridge. Game in season is a Mark's specialty and, of course, the Bitter Chocolate Ice.

One late afternoon, I went to a posh Greek wedding. Exiled King Constantine of Greece was best man—he crossed the orange-flower crowns—and both his wife, Queen Anne-Marie, and his sister, Queen Sophia of Spain, attended and were in the receiving line at the enormous reception held in the white and gold salon of the Ritz Hotel. Jewels sparkled; dresses were simple.

On Saturday and Sunday, I did everything in pairs: I went to a Saturday matinee of *Wild Oats* at 5:15, then dashed around the corner for an 8:30 P.M. curtain of *Filumena* at the Lyric Theatre on Shaftesbury Avenue. Both theaters were in the West End. On Sunday, I plotted two teas with two different friends who both lived on Eaton Square. It worked.

My tourist activities? Walking and looking. I did Bond Street, climbed upstairs at Sotheby's and saw people opening vitrines

"Lady, you're dreaming," said the taxi driver

and handling other priceless objects. I continued down carless Bond Street, lined with famous-name boutiques; through the ravishing small Royal Arcade—arches, columns, and ceiling painted orange and apricot; Burlington arcade—with its skylit, bonbon-pink archways. I peeked into Fortnum and Mason, with its fabulous hampers of goodies and red-coated salesmen; lunched at Fortnum's Fountain Room—open for breakfast, lunch, and dinner: chandeliers, counter and table service, excellent food. Another day, I lunched at The Causerie in Claridge's, cheerful, bright, where a choice of three kinds of drinks determines the price of the smorgasbord.

In the streets around the Marble Arch area, I heard lots of Greek spoken, saw masses of Arabic newspapers. I loved Liberty's nearby timbered extravaganza, and behind Oxford Circus, the Cash and Carry signs on shop windows reminded me of our World War II days. Then, there was my favorite perfume shop—Floris, on Jermyn Street; Purdy's—a remarkable gun and rifle shop on South Audley Street; and Harrod's: its pink-brick building reminded me of Parliament House in Victoria, British Columbia.

I left my real sightseeing tour for Sunday morning, when London, empty of cars and people, was my personal domain. Seated next to a driver-guide, I was able to clock centuries in three hours: Roman digs; St. Bartholomew's Hospital, with its statue of Henry VIII; past gaslight street lanterns to glimpse the statue of Justice balanced on the dome of Old Bailey; into the twentieth-century, with a sight of the not-yet-finished six-hundred-foot tower of the new National Bank of Westminster that shadows the Bank of England.

We drove by pockets of cherry-red brick Georgian houses that circle small squares so quiet they could have been in the country; past Royal Albert Hall, round as a bullring; around Barbican, that massive development in rough cement; and around the crescent blocks of Devonshire-cream-colored Georgian houses on Belgravia Square. Overcome by the massive sightseeing, I reeled into the Dorchester Grill for a fortifying Sunday lunch.

The prospect of the return standby flight didn't bother me. I was a veteran. However, I played it safe. To avoid any risk of being bumped off of a Sunday flight filled with passengers who must turn up, on Monday morning, at jobs and schools, I happily stayed over an extra day.

Check-in time for standbys on Pan Am's Monday Flight 101, taking off from Heathrow at 11:00 A.M., was between 5:00 and 8:00 A.M. On Sunday night, to gauge my chances, I waited an hour to speak to Pan Am's reservation desk. The signal was "go."

After packing, I went downstairs to settle my hotel bill rather than face it at dawn. At the reception desk, I left, in an envelope, a tip to be divided among the staff of the eighth floor. I had already tipped the concierge and others as I'd gone along. Then, the desk clerk helped me figure out how much cash (in pounds) I'd need for porters, cabfare before boarding.

The next morning, I reluctantly left my bed at 6:30 A.M. After a few-minutes' cab drive from the Dorchester to the Coach Terminal at Semley Place, I reached the rather long standby queue. When my turn came, I paid $110 "cash on the mahogany" for the transatlantic return fare. My bags were checked through. I, along with other standbys, waited about an hour for boarding passes and seat assignments. (The Coach Terminal is a rather seedy place.) Then, we again queued up for the one-pound (about $1.85) bus trip to Heathrow Air Terminal.

I was impatient to board the plane and to relax in that exquisite in-space interlude between two continents. My Pan Am flight seemed almost too short, hardly time to catch my breath after the intoxication of my London spree and the satisfaction of bargain fares. What a trip! ▽

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ENIT

TRAVEL: ITALY

(Continued from page 191)

And then I went to spend the weekend with a friend at the house of Giuseppe Jermi, the silk printer. Overlooking the lake, almost at Cernobbio, this beautiful villa called La Succotina had marble floors and pillars and, of course, statues in the garden. And I became The Man Who Came To Dinner: fell ill on Saturday night, was too ill to move by Sunday, and stayed for four weeks. The May sun sparkled on the lake, the house party went boating, went to lunch in the garden of the Villa d'Este or to the terraced Terzo Crotto to drink Valtellina and eat Risotto cheese with fish fillets. And I stayed in bed, tended by an admirable cook who baked a light cake every afternoon and who seemed to make vermicelli broth every five minutes. The admirable, silky hospitality of my hosts did not abate for one minute, and their generosity extended to sending me back to Milan with the chauffeur when I was well enough to travel. What was so strange about the experience was that a nineteenth-century languor inspired in me by the Villa d'Este and the panels of silk had had the opportunity to realize itself during my four weeks spent as the Consumptive Victorian Maiden: not a series of events I would wish on anyone but not as painful, either, as it would have been anywhere else.

The house on the lake was built in perfect harmony with the area; the back was fast to the rocks, with uncut granite jutting, grey and dark and hard, at the back windows; the front was beautiful, ornate, and full of sun. And inside, a tremendous kindness—born, perhaps, of a French sort of politesse or a Swiss sense of duty but affecting nonetheless. The mixture of soft sun, hard shadow, and considerate manners belongs to northern Italy; and the *Comaschi* add their own touch: a quality of rippling silk, like the ripples on the lake. ▽

TO SEE COMO AND IDEACOMO

Italy's Lake Como is closer than you think—an overnight flight from New York. An Alitalia 747—a big white bird with a red-and-green tail—takes off, every evening, from JFK at 7:30 P.M., touches down around 9:00 the next morning at Malpensa, Milan's International airport. From the airport to Villa d'Este, that *grande dame* resort on the shores of Lake Como, is a gentle forty-five minute drive—leaving guests plenty of time to check in, take in the view from the balconies, and change before going for an aperitif and lunch on the hotel's veranda. There, the *dolce far niente* (sweet do-nothing) life begins.

Following a fair-weather pattern, Villa d'Este opens early in April, closes in late October.

Note: For the past three years, in spring and fall, IDEACOMO, a group of leading Italian manufacturers of fashion fabrics, has taken over the entire Villa d'Este for a three-day "by invitation only" fabric extravaganza to promote the Italian textile industry to foreign buyers. With a past and present as one of the world's greatest silk manufacturing centers, Como is the perfect choice for a fabric showcase. This spring, IDEACOMO shows at the Villa d'Este May 8–11; then, for the first time, moves to New York's Pierre Hotel for a 3-day stay, May 22–24.—D.M.



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Health

New contraceptive idea . . . sex made safer . . . cancer-causer in our beef . . . and how to test your sore back

By Melva Weber

SAFE SEX AFTER HEART ATTACK

Some couples are fearful about resuming sexual activity after the husband has recovered from a heart attack. Coitus may even bring on symptoms of fatigue, shortness of breath, mild chest pain. Richard A. Stein, M.D., of Brooklyn's Downstate Medical Center, studied the cardiac stress to men during postcoronary sex, developed an exercise program to lower pulse rates, making sex safer.

Under medically supervised bicycle training, male heart patients had lower heart rates, with peak heartbeat rates during coitus slowed by as much as 7.5 percent, Dr. Stein reported to "Emergency Medicine" magazine. When patients score well in exercise tests of heart function, wives are invited to watch the test being done, read the research literature, be reassured about the safety of sexual activity for their husbands.

For men with continuing symptoms during vigorous test exercise, Downstate doctors use medication during the tests, prescribe similar medication to be taken before sexual activity, often recommend a course of bicycle training to improve hearts. And, for those who cannot be helped by medication, said Dr. Stein, coronary bypass surgery may be the route to improved work capacity and sex life.

EASY LEG-UP SPOTS ACHING BACK

Patients with unexplained low-back and leg pain should be given a simple test to find whether a ruptured spinal disk is causing the trouble, according to W. Robert Hudgins, M.D., a Dallas neurosurgeon. Lying flat, the patient raises the leg that doesn't hurt. If the movement of the "well" leg hurts the painful leg, the doctor can suspect a ruptured disk, a problem that even a spinal X-ray often misses. Dr. Hudgins believes physicians' use of the test, called the "crossed sciatic sign," will prevent painful delays in treatment, unnecessary testing.

GOOD HEALTH, SHOULD IT BE MORE REWARDING?

Those who take care of their health should be rewarded by lower health-insurance premiums, just as some people with good driving habits have their automobile-insurance rates scaled down, according to E. Fuller Torrey, M.D., of St. Elizabeth's Hospital, Washington, DC, writing in *The New England Journal of Medicine*.

Examples: to qualify for lower rates, women over twenty-five would present evidence of regular Pap tests; people above forty would certify having regular electrocardiograms and rectal examinations. The insured's weight, smoking and drinking habits, and driving record would count.

NOSE-BLEED STOPPER

There are many old wives tales on how to stop a nosebleed including applying ice, putting a rolled piece of paper directly under the nose, etc; but the effective method is to sit quietly, press the index finger against the nose firmly above the nostril toward the septum, and hold your finger there for five minutes. Then, release the pressure slowly—if the nosebleed continues, repeat the same method (push the finger towards the septum just above the nostril), hold for another five minutes then release the pressure of the index finger slowly. Repeat this process until the trickle of blood completely stops.

ARE YOU EATING 'A' CANCER-CAUSER?

Stilbestrol, or diethylstilbestrol (DES), the hormone once given to prevent threatened miscarriages and later found to cause vaginal cancer in daughters of the treated women, still is used as a growth promoter in animals that we eat as beef and still is prescribed for menopausal symptoms. Now, there's evidence that it may cause ovarian cancer in older women.

At the National Cancer Institute, Robert Hoover, M.D., Joseph F. Fraumeni Jr., M.D., and, at the University of Louisville, Laman A. Gray, Sr., M.D., were analyzing data on over nine hundred women who had taken estrogenic hormones for menopausal symptoms when they discovered ovarian cancer rates of two to three times the average or expected rate. The excess numbers of ovarian cancers were almost entirely among women who had used DES.

Though numbers were too small to constitute proof, the researchers noted that dosage with DES produces ovarian cancers in dogs; that as many as 41,000 women in the United States are being given DES for menopausal symptoms; that ovarian cancer rates are steadily climbing among older women, but remaining constant or dropping in younger women.

BIRTH-CONTROL IDEA —FROM HAMSTERS!

A non-hormone birth-control agent is in the making at Rutgers University in New Jersey, the discovery of Harry Kent, Ph.D. The chemical is made up of four amino acids, building blocks of protein. Dr. Kent, an expert in reproductive physiology and endocrinology, isolated the tiny molecule of threonine, proline, arginine, and lysine that is produced by the embryo of the golden hamster at an incredibly early stage, when it consists of only two or four cells. The substance is the embryo's way of preventing maternal ovulation while it makes its six-day journey toward anchorage in the uterus. The chemical, called a tetrapeptide, is now patented by Dr. Kent and has been named Kentsin. In studies so far, it works best when injected. So, Dr. Kent continues developing his product; refining the compound, designing oral-dosage forms, testing more experimental animals. One day soon, we may learn to know Kentsin as The Other Pill.

MEASLES DANGER FOR GROWN-UPS

Time was, German or three-day measles happened mainly to school children. In these days of measles vaccines for children, according to the Government's Center for Disease Control, the majority of cases are found in young adults. Most serious effect of rubella is the high chance of severe birth defects in unborn babies when pregnant women are infected. The CDC urges rubella vaccination of all children and unvaccinated girls who are past puberty, of boys and men only in an epidemic, also wants routine screening for rubella antibodies (evidence of immunity) as part of college-entrance physical examinations for women, vaccination of those found to be nonimmune. Women already pregnant should not be vaccinated, warns CDC; nor should anyone with a severe fever, or with cancer or defective resistance to infection. Women should avoid getting pregnant for three months following rubella vaccination.

This is what over
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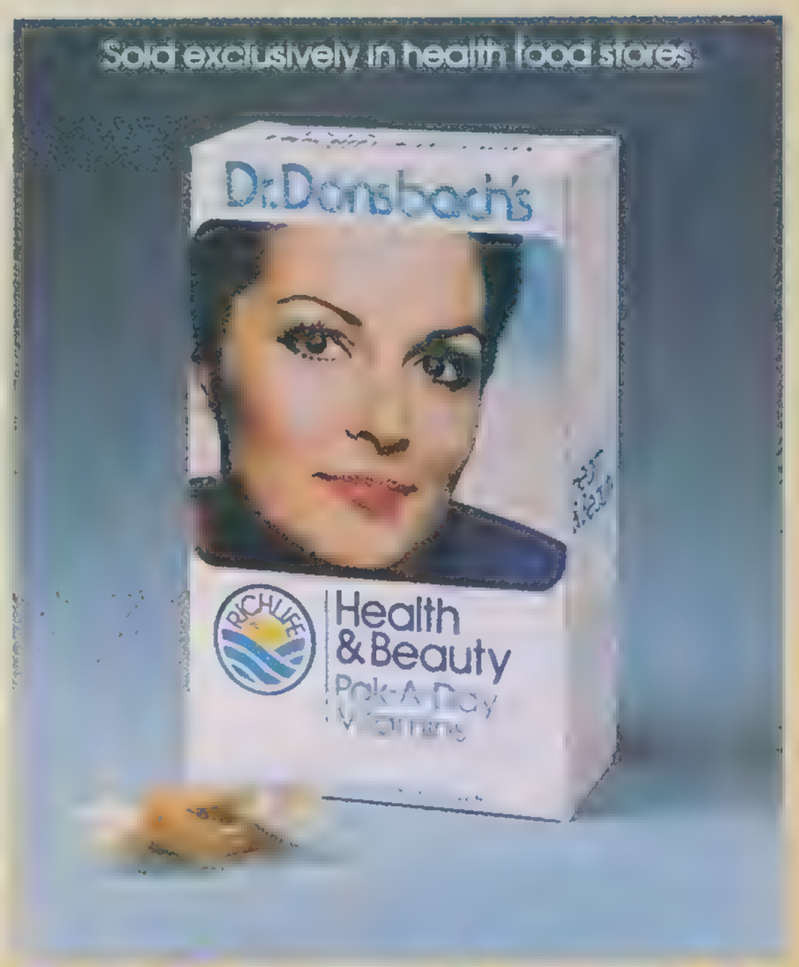
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SAN FRANCISCO: MY VIEW

By Olga Carlisle

Carnivals and operas, Herb Caen, Léonide Massine; attractions of a new life

EDITOR'S NOTE: *Painter and writer Olga Carlisle, born in Paris of Russian parents, wife of novelist Henry Carlisle, has recently moved with her husband to San Francisco after twelve years in rural Connecticut. In this letter to their son, Michael, a law student at Columbia University, she gives her first impressions of San Francisco and tells about the exciting and varied life of that city. Her book "Solzhenitsyn and the Secret Circle" (Holt, Rinehart and Winston) will be published this spring.*

We now have a flat on, appropriately, Russian Hill, with a view of the Bay like an ever-renewing Turner seascape. It should provide subject matter for my India ink drawings for years to come. For your father, a native of the city, this move is long-awaited, a homecoming; for me, it opens a whole new world of discoveries.

Just in case you fear that the Russian connections that are such an important part of my life might be severed in the Far West, let me say that on the day of our arrival, at a party given by our Russian-speaking friend Grace Warnecke, whose first exhibition of photographs was held in December at the Van Doren gallery, I sat at dinner next to Léonide Massine, here on a visit from Europe. At more than eighty, the famed dancer and choreographer for Diaghilev's Ballet Russe is full of vigor. He is small, dark-haired, intense. He speaks of his fabulous Russian-European past, full of color and passion, as if it were happening today—Diaghilev's powerful personality—Nijinsky—the Messerer family who have been associated with the Bolshoi Ballet for so long that they are a kind of Bolshoi dynasty.

Massine said of the young California ballet-school dancers he is teaching and doing some choreographing for: "Tremendously talented! If only their company could invite for a couple of months that great teacher, Messerer, the present *maître de ballet* at the Bolshoi. I'm sure it could be arranged. Soviet artists travel more nowadays. . . ."

Indeed, San Francisco appears to be the scene of unusually promising exchanges with the U.S.S.R. Yuri Lubimov, that country's foremost theatrical director, renowned for his artistic and political daring, is expected here some time in the near future to direct a play at ACT, American Conservatory Theater, the city's only legitimate repertory company, one of the most prestigious in the country. The poet Andrei Voznesensky gave a reading here recently and we planned our first small party in his honor, our housewarming on Russian Hill.

On a balmy sunny noon (how am I to believe that Connecticut still might be snowbound?), Grace took me to a ladies' luncheon—these are still a part of a woman's life in the city—with one of her friends, Lita Vietor. Lita is a tall beauty with almond-shaped eyes, one of the most elegant hostesses in town. Grace and Lita are involved in a variety of causes. They are at work organizing a gigantic benefit for ACT, to take place in the Icehouse on the waterfront. Once San Francisco's ice depot, this beautiful brick building is now a decorators' center—I sometimes wander there in my endeavor to furnish our new apartment.

Lita is married to Jack Vietor, who presides over the male-oriented Round Table of writers and kindred spirits who meet periodically at Trader Vic's for luncheons laced with wine and wit. There, such regulars as columnist Art Hoppe, writer-painter-ex-matador Barnaby Conrad, writers Niven Busch and Herb Gold, cartoonist William Hamilton, and Simon and Schuster editor John Dodds meet to spar and trade outrageous puns and commentary. I am not able to give you a firsthand report about this San Francisco institution because the only four women—Mary McCarthy and Jessica Mitford among them—ever invited (as *guests,* not members), to my knowledge, never have been asked back.

Fortunately, however, something of the style of the Round Table may be appreciated almost daily by all San Francisco in the *Chronicle* column written for many years by the irrepressible Herb Caen, another Round Table regular. His comments, often witty, sometimes moralistic, on the city's social and political life, are a mélange of New York-bred Jewish humor and deep devotion to the Baghdad-by-the-Bay he knows as if it had no walls. His column is the best thing about the *Chronicle*—possibly the most readable-but-makes-you-hate-yourself-afterwards newspaper in the United States.

Along with a *tartine* of heavenly sour dough bread, "BLOND FOUND IN BOX" is the sort of eye-opening headline which greets one in San Francisco at breakfast. I sorely miss the daily *New York Times*! I even miss its solemn reports on the Brazilian agricultural production and changes in the Senegalese government. At least, they would remind one that there is a world out there, beyond the Bay.

Insulated from a world in turmoil, it is strange—and strangely pleasant—to live in a perpetual springtime. The dreadful Western drought that has affected the whole nation's economy was hardly felt in the city where gardens continued to bloom, as citizens learned to use water so sparingly that the local water company, anxious to meet its payrolls, pleaded with them to use *more*.

After our country years, how nice it is to go to the Symphony and the Opera effortlessly. Traditionally, the Opera season coincides with State visits by foreign potentates. Last fall, the customary invasion by oil sheiks was upstaged by the Prince of Wales, who promptly won the city's heart by foregoing church services on Sunday to go deep-sea fishing—and by appreciating the San Francisco Opera.

Attending the Opera here is almost as exciting as it is in Italy. The audiences are full of enthusiasm, the singers excel, everyone dresses to the nines, innumerable dinners are given before the performance. Week after week, stars succeed each other—Leontyne Price, Beverly Sills, Montserrat Caballé. . . .

We were fortunate to hear Caballé in *Turandot,* which some connoisseurs pronounced the most electrifying performance ever given at the San Francisco Opera. Indeed, Puccini's mellifluous, somehow *outré* Belle Epoque chinoiserie, punctuated by beheadings and elephantine love duets, took the conservatively dressed, sedate Tuesday night—Sponsor's night—audience by storm. Thunderous applause shook the Opera House. I found myself glancing uneasily upward at the monumental Art Deco chandelier; presumably it was adequately hung—a relief should tremors of another kind ever shake the city again.

At intermission we saw several of your father's old friends, and as a result invitations multiplied.

One of the larger gatherings I attended was exhilarating. This was the opening of Richard Diebenkorn's retrospective in Oakland. Diebenkorn is a native son now receiving overdue national recognition as one of the best American painters of his generation. The event, attended by the artist despite his fabled anti-gregariousness, was the Bay Area at its most festive—artists, socialites, students, all drinking champagne and mingling, in all sorts of dress, including extravagant costumes. The whole affair ended joyously at the China Station, that wonderful restaurant in Berkeley—the place run by a painter of Chinese descent, where artists in this area seem to congregate nowadays.

This city loves costumes and welcomes practically any excuse—from gallery openings to street parades—for dressing up lavishly and imaginatively. At the annual Halloween Night carnival on Polk Street, a recent tradition, there is an all-night-long, haunting procession of costumed revelers, gays and straights, in a congress of masks—witches, fantastic animals—or in the trappings of transvestites.

San Francisco is also a city of dances. Some are white-tie traditional. Others are, to say the least, innovative. Ten thousand people attended the fourth annual Hookers' Ball at the Civic Auditorium, and raised $93,000 for the coffers of Cayote, an organization in defense of prostitutes. San Francisco's chief of police had his picture taken with "Wonder Whore" and the organizer of the event, Margot St. James. The affair was like a huge Beaux-Arts ball, with a lot of imaginatively displayed nudity.

We are at the edge of the Western World here, and everyone is determined to enjoy life. There are no more islands of gold beyond the icy blue horizon of the Pacific, and everyone understands this. ▽

Why the rich look different from you and me.

You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

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What to wear with what

...THE NEWS

Let's start with the fact that we're heading into a new season and there are going to be certain differences. The first—the biggest—has to do with line and with lightness. There is a new narrowing-in of shape, a new thinness to fabric. Everything is a little gentler, a little cleaner and it makes for the most easygoing, most unencumbered way of dressing. All the pieces—your working base—are softer, lighter. And they move: pieces slide over other pieces, slide under pieces. Nothing is locked in a fixed category; everything works as an accessory. What counts now—what makes the difference—the way you wear something...and what you wear with it. Which is what this issue is all about.

To begin, the news: a checklist of the season's key accessories...the things that are going to get you into spring right-this-minute, no matter what the thermometer reads....

The new bare ankle-wrapped sandal.... To wear for day and night... in every heel height from pancake-flat thongs to the strippiest, 3½" heels...in every texture from metallic leather to reptile to raw-edged leather, to leather-edged linen. A sandal has become *the* basic shoe, and with good reason. You're going to be seeing legs this spring—in narrow pants that stop short of the ankle, in breezy-thin slit skirts, in new kinds of shorts—and you're going to want to give them the lift—the flirt—of a bare, strapped sandal.

Earrings! It's been a long time, but this season there are earrings again...and options. There is a modern drop earring: a chubbier, gutsier, "tailored" earring that's news in a new range of textures—pale-to-dark-color woods, wood-plus-gold, and slightly-shimmered opalescents....There are new sculptured earrings—big, but unoverwhelming earrings that just curve to the ear. The new way to wear all earrings: with a clean, opened neckline, with longer, softer, hair—it's the fastest way to turn a look.

The thinnest jacket...so soft, so supple, it sets up a new definition of jacket-dressing. Jackets that move from day to evening...over a soft blouse...over a little silk T-shirt...a string-knit sweater...over bareness. And, while we're not denying that there have been unlined jackets before, there have never been jackets in the kinds of fabrics and textures you're seeing everywhere now: tissue-weight suède—thin enough, irresistible enough—to go all hours, all seasons (what it does for a charmeuse pyjama at night—!) ...silk seersucker...blouse-thin crêpe de Chine prints...totally unstiffened linen. Tip-off to jacket softness: the way all the sleeves can be pushed up, the way a small collar turns up. Tip-off to the look this spring: the pushed-up-sleeve jacket worn over nothing but bare, polished skin with one ripple-textured cuff to slide high on the arm. It's clean, it's modern—it goes!

A soft, slide-y top.... There are shirts and buttoned-up blouses and then there is a whole world of new soft tops...in buttery-suède, crêpe de Chine, charmeuse, textured silk, open-weave cotton. Tops with necklines that unbutton or untie, tops that are opened up, loosened up. You can tuck them in pants, in a skirt, wear them out, or under a jacket. What you have—the ease—the versatility—of a scarf.

The new wider textured belt...a belt as wide as an obi to focus in on the waist, to gently blouse a thin, silky dress. Or, to wear dropped down over the hip to gather-in softness. The difference is not only the width, but the texture—woven hemp, woven straw, leather-plus-braiding, tapestry damask. And there is, for the times you want a good belt-for-pants...a very good belt-for-pants. Simple, straight-around, with the unexpected punch of an enamel buckle. And if you owned it in the new tint-of-green green, you would have a belt that worked with all of your pants.

Narrow pants.... The most-essential evening accessory for a woman who lives in pants at night is a pair of narrowing-to-the-ankle pants in white satin or crêpe de Chine. There is nothing more attractive—more modern—than the look of a long, lean line when everyone else is in too-bulky dirndls, too-wide pyjamas. And there's nothing more versatile—narrow pants are the perfect base for all the soft tops and jackets.... For day—for everyone—narrow straight-legged pants in lightest-weight gabardine, in linen or chamois—the body—the dash!—comes through.

A smaller-big bag.... If you're tired of bags that are as big—and as shapeless—as laundry sacks; bags that hold and "lose" everything. But, on the other hand, you need something that will hold more than keys-and-cab-fare, the new bags are everything you've been waiting for! Soft enough—no hard edges, no hardware...big enough—but neat, manageable. And the textures!—the supplest leathers, printed suède, damask, waterproof linen, deep-lacquered straw. At night—at a disco—when you do want a smaller-small bag, the find is a bag of metallic ribbon streamers that just ties on the shoulder—it's a knockout.

What's true of all of this season's accessories—and you'll be seeing 26 pages of them—they are the most attractive, most carefully-thought-out in years. But that doesn't mean you have to have all of them, or even collect any one of them. What you want is to pare-down, not clutter-up—and it applies to your closet as well as your clothes. The point is to find the right-for-you accessory which could be, depending on your style of dressing: an ankle-wrapped sandal in raspberry snakeskin...a chunk of horn on antique-gold thread to tie at the waist...a slice-of-jade bangle...one one-of-a-kind earring in sculptured brass. The right accessory is that special thing that changes not only the way you look in clothes but the way you feel in them...the thing that gives off a delight of its own...and the place to start looking is on the next page.

The gestures: the wrapping and tying of a sandal, the pushing up of a jacket or blouse sleeve, the rolling up of a pants cuff—they tell you fast about what's happened to accessories... what's happened to fashion now

Bareness...it isn't a question of halters, straplessness, bandeau tops. It's a lot more unblatant...a lot more interesting now: narrow leg-revealing pants cuffed above the ankle...thin slit skirts...next-to-naked sandals. It's the way a neckline falls open...it's the waist-tied pair of shorts you wear instead of a skirt when it's hot...it's the breeze that runs through everything!

A jacket as much as a sandal... a blouse as much as an earring... everything in this issue works many ways... everything works as an accessory

Braided, lacquered, twisted, woven, rippled, grainy, see-through sheer, whisper-thin. The word is **texture** and it makes the difference whether you're talking about makeup, jackets, bags, belts, shoes.

Compelling...

the new flirt of an earring

Everyone's doing it, opposite...getting in on the new eye-catching, head-turning appeal of earrings this season. Hers: Ted Muehling's "wings" of gold-dipped brass to wear one at a time...to light the face. About $120, at Artwear....His—only for the picture; it could be yours—a tiny hoop of 18k gold. From Jean Dinh Van. $75, the pair....When it comes to makeup, the eye-catcher is color and the news is texture. Every shade from the palest to the strongest goes on sheer, sheer, sheer! Here, Maquiriche Gilded Amethyst eye color and, on the mouth, Maquiglace Moisture-Rich LipGloss in Terra Bronze. Both, from Lancôme. Hair, Garren at The Plaza; make-up, Sandra Linter.

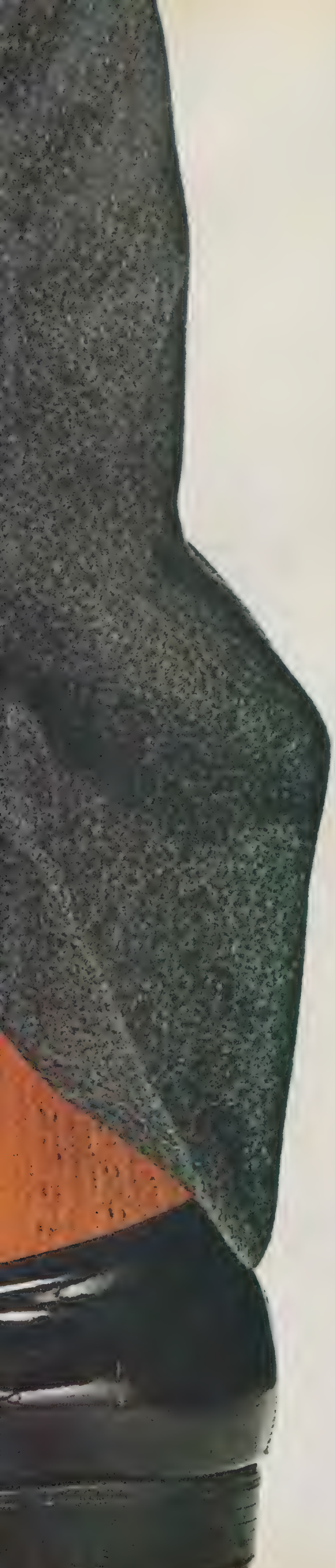
accessories THE EYE-CATCHERS



Penn







THE EYE-CATCHERS

The key to dressing now: soft pieces. And the key to pieces-dressing is color. If you stay within tones of the same color—one of the new pale naturals—you'll never have to worry about pulling a look together. It happens automatically and it works.

CLEAN—the adjective that applies over and over this spring... to the un-bulky line of clothes, the thin textures of fabric, the opened look of a neckline—bare skin, or the narrowest strip of silk soft-tied, or a cobwebby "muffler" knotted once. (What you don't want: to get caught up in yards of wrapping!)...The clean look of one bracelet pushed high on the arm.

One-of-a-kind—the new handcrafted personal accessories. One-at-a-time—the way you wear them!

Tip: With jackets and vests that slip over bareness... with revealing at every turn—beautiful, polished skin becomes an indispensable. And we mean skin everywhere — shoulders, elbows—places that were "hidden" are now out in the open. For all the newest skin-care tips, see pages 268-269.

Lingerie: the most feminine accessory. The options—simple and tailored or all-out lace and satin. You'll want to have things from both "sides" for different reasons, different moods.

The impact of an ankle-wrapped shoe

The sandal, opposite: bare, ankle-wrapping, in a sensational reptile texture—and color!—stands for the shoe news. And for the delight—the effect—you get from an accessory. If you need proof, try it with black at night, or as your single shot of color with white—narrow pants and a thin charmeuse blazer—it makes everything look different. From Shoe Strings. About $36. Shoe Biz at Henri Bendel; Chuck Jones and Jack Parker, Palm Beach; Hattie; Lou Lattimore. Also at Bullock's, Westwood....The extra flash of color: Deep Plum Nail Enamel from Chanel Beauty. His patent dress pumps from Brooks Brothers. Socks, by Trimfit.

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THE EYE-CATCHERS



The news: the lightest—and barest—shoes ever, with the narrowest string-ties to wrap the ankle. It's a change you'll see in every heel height, in every texture, and it goes for every hour, day and night. There's never been less—and more!—to shoes. From the left: The barest high-heeled sandal—Andrew Geller's ankle-wrap strip-of-leather sandal. About $52. Bonwit Teller; John Baldwin; Marshall Field; Robinson's, California . . . The news of a pancake-flat thong—for day or at-home—that's all shine and bare skin. Anne Klein. About $38. Delman at Bergdorf Goodman; Henry's, Wichita; Robinson's, California; Nordstrom. . . . The tailored take on the ankle-tied shoe—Mario Valentino's leather-edged écru linen sling-back. (To watch: the mix of textures.) About $75. . . . The almost-barefoot leather sandal, ankle-wrapped, with a low stacked heel. About $79. At Mario Valentino, NY.

Penn

he bare minimum in shoes... with all the new dressing.

THE EYE-CATCHERS

The thing about all the jackets here – the way you see them worn is only a beginning…only one of dozens of ways you can wear a jacket this season. With everything from charmeuse and crêpe de Chine at night to the barest cuffed-up chamois shorts for day – the same jacket can go every hour with every kind of look, which is why it's one of the best accessories around. For example, left, Calvin Klein's buttery thin-suède blazer worn here with the sleeves pushed up, the collar turned up, and nothing but bare skin underneath! For Beged-Or. About $370. Bonwit Teller; Balliet's; Bullock's. …A clean, natural-looking approach to makeup: Frances Denney's soft, new Wild Meadowflower colors. Here, Truly Natural Cheek Color in Wild Peach; Truly Natural Meadowflower Lip Gloss. …The new linen jacket, right – soft, unlined, unconstructed, and just eased over a little T-top and narrowing cotton drawstring pants. Bill Kaiserman for Rafael. Jacket, about $260; silk/cotton top, about $35; pants, about $95. Saks Fifth Avenue; Neiman-Marcus; I. Magnin.…The thinnest jacket-dressing, far right – Calvin Klein's "shirt" of silk crêpe de Chine in a beige-and-cream windowpane check. About $170. Bloomingdale's; Maas Brothers; Bullock's; Frederick & Nelson. Hair, Garren at The Plaza; makeup, Ariella. Accessories, next to last pages.

Arthur Elgort

The soft jacket...

over bare skin, over a top, over everything—

the difference is all in the wearing

The neutral to watch…the new tint-of-green in every texture

It isn't khaki and it's not olive drab. . . . What it is: the best new accessory color—the neutral to own in leather, straw, enamel, cording, plastic, everything! **1.** *Terrafirma's sculpted ceramic-and-gold "corrugated" bracelet—the combination of color and texture that's sensational.* **2.** *The wider, more sportive belt—Trussardi's leather version that doubles in front, braids in back.* **3.** *The perfect pants-belt: Calvin Klein's clean, unstitched leather one.* **4.** *The neat, woven straw-box bag, by Rafael Sanchez.* **5.** *To wrap a wrist: the patterned plastic cuff, by Ann Peerce.* **6.** *Shashi's serpentine bangle—the idea is to push it up, keep it clean, undangly!* **7.** *The new classics—full-view glasses with a soft-green frame. Colors in Optics, Ltd.* **8.** *The horn disk on antique-gold cording—terrific as a necklace, a waist wrap. Vesla Frank & Belle McIntyre.* **9.** *La Bagagerie's "accordion" envelope—it holds everything!* **10.** *The new gold-faced watch—from Baume & Mercier, with a Hadley-Kalbe green grosgrain strap.* **11.** *New waist/neck "jewel": Antonia Polizzi's porcelain ovals on antique-gold mesh.* **12.** *Natural, subtle—a horn comb. Vesla Frank & Belle McIntyre.* **13.** *Another shade of serpentine!—Shashi's bangle.*

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THE EYE-CATCHERS



Penn

Fashion information and stores, next to last pages

The blouse that adds texture, makes the difference

The new look—and feel—of a blouse: cleaner, un-fussy, thinner, in a soft-textured fabric. To slide over pants, skirts, under jackets, on its own a blouse is one of the season's key accessories. This page: The airy open-weave texture, the pushed-up-sleeve ease, the pale off-white coloring…the kind of soft blouse that goes with everything. In cotton/polyester, from Oscar de la Renta Collectibles. About $38. April, Jordan Marsh, Florida; Maison Blanche; Jacobson's; Stix, Baer & Fuller; Diamonds; Robinson's, California.…Opposite: The news of suède this thin, this pale a tint of rose, this clean a neckline Calvin Klein does a cardigan blouse for every hour, every season. For Beged-Or. About $300. Barney's, New York; Hudson's; Swanson's on the Plaza; Bailliet's; Joseph Magnin. Hair, Garren at The Plaza; makeup, Ariella. Accessories, next to last pages of this issue.

Arthur Elgort

THE
EYE-CATCHERS

It's a great year for bags—they're roomier, more manageable, softer than ever. You won't see any hardware . . . what you will see is texture—linen, damask, printed suède—the news! **1.** *Newest bag material—damask: Barbara Bolan's leather-trimmed, zippered kit.* **2.** *The soft, zippered version of a portfolio—with its own wrist strap. Coach Leatherware.* **3.** *When a bag has to hold everything . . . Halston's leather envelope with an outside pocket and long straps—the best!* **4.** *Super soft! super texture!—Trussardi's shoulderbag of perforated goatskin-suède has its own side pocket.* **5.** *La Bagagerie's waterproofed tan linen shoulderbag with side shirring—like an accordion!* **6.** *Pouches have gotten more manageable—La Bagagerie's leather version on two very long straps—like an extra pocket!* **7.** *From Bottega Veneta, the double-zippered envelope in soft leather . . . one of the best organizers.* **8.** *What's happened to clutch bags—Lanvin's soft printed suède on a leather frame . . . the A.M./P.M. anywhere bag!*

Fashion information and stores, next to last pages

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THE EYE-CATCHERS

he right size,

the right shape, the right bag! — in a mix

of soft new textures



THE
EYE-CATCHERS



The bareness we're seeing everywhere now, and the way it translates to a skirt: cut narrower, slit, in a fabric that's absolutely weightless. And to keep the look – the feeling – going: skirts wo— with the barest sandals, the barest stockings in years! ... Above: Julio's wrap of black silk crêpe de Chine strewn with camellias – one of the most charming ways to be in a skirt, day or night. With the new pared-away, ankle-wrapped sandal ... and a sheer opalescent stocking. Skirt (Royal Woolens/Stucchi), about $300. Lord & Taylor; Garfinckel's; Balliet's; Loretta Blum; I. Magnin. Customcraft by Rossi sandals, $70. I. Miller; Mr. Jay, Millburn, New Jersey; Joseph Salon Shoes, Chicago. Christian Dior Legwear pantie stockings, Bergdorf Goodman; Garfinckel's; Marshall Field; Bullock's.

Slit skirts...bare bare sandals—the leg always comes through!

Arthur Elgort



Left: Stephen Burrows does the new (the most!) revealing – his slit-to-the-thigh dress in weightless layers of brown silk chiffon. The revealing sandal: ankle-wrapped gunmetal high-heels, with a gold-shimmer stocking. Dress, for Pat Tennant (Kabat), about $498. Henri Bendel; Neiman-Marcus; Bullock's Wilshire. Yves Saint Laurent sandals, $68. Bloomingdale's, N.Y.; Nan Duskin; Neiman-Marcus; I. Magnin. Givenchy Body Gleamers for Round-The-Clock pantie stockings. Bonwit Teller; Hudson's; Neusteters; Bullock's....Right: The unexpected bareness for day – Bill Kaiserman's walk-through soft-wrap dirndl in the thinnest silk/cotton peach-and-natural stripes. With new sandals-for-day – rust-and-cream leather stacked heels – and invisible-on skin-color stockings. The skirt, Bill Kaiserman for Rafael, about $110. April, Bergdorf Goodman; Neiman-Marcus; I. Magnin. Ferragamo sandals, $72. Saks Fifth Avenue; Neiman-Marcus. Hanes pantie stockings, Lord & Taylor; Joseph Horne; Halle's; Neusteters; Bullock's....For all looked-at legs: the silky smoothing of Countess Isserlyn Body Treatment, from Alexandra de Markoff.

THE EYE-CATCHERS



The bareness…the mood-setter: Calvin Klein's charmeuse blouse

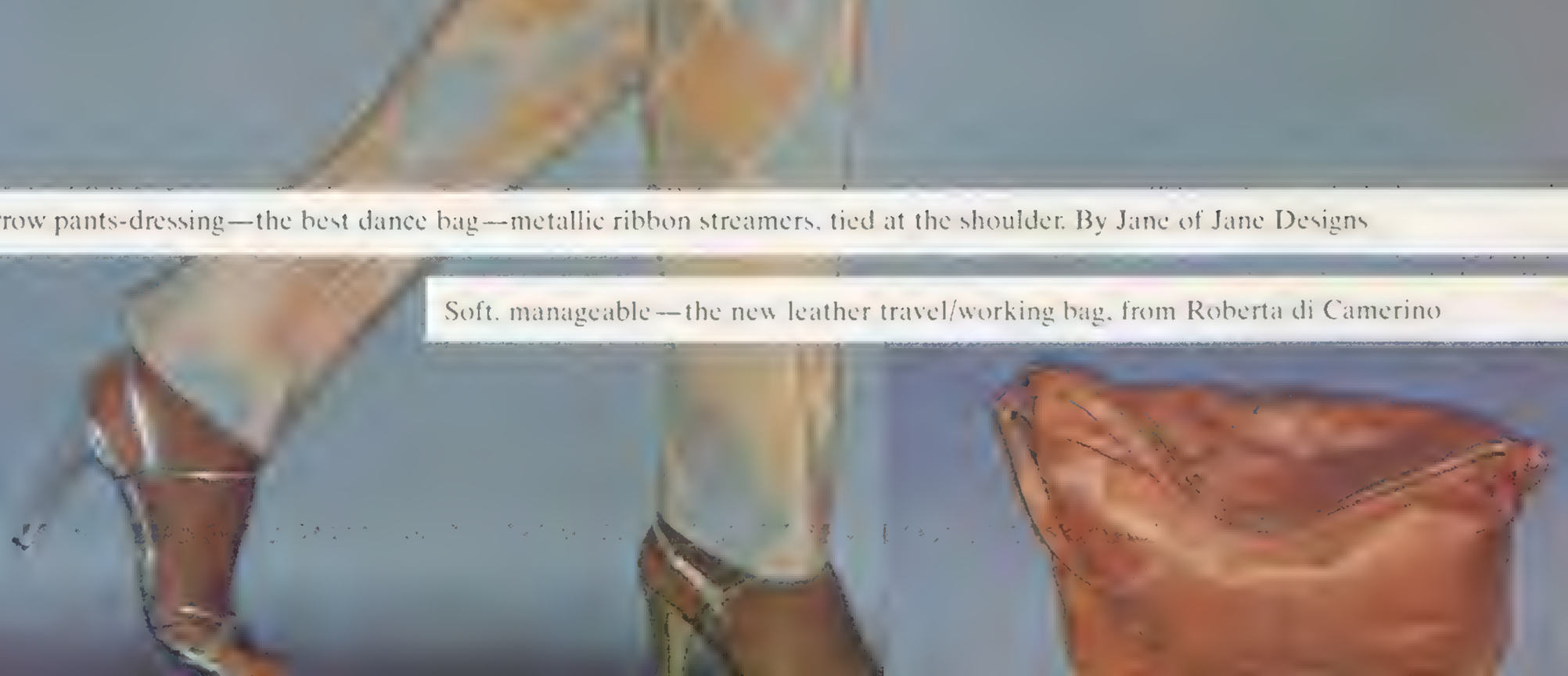


To organize a bag: damask collectibles, from Barbara Bolan



Givenchy's next-to-nothing metallic-strip sandals

To add spice to Julio's narrow-narrow pants-dressing—the best dance bag—metallic ribbon streamers, tied at the shoulder. By Jane of Jane Designs



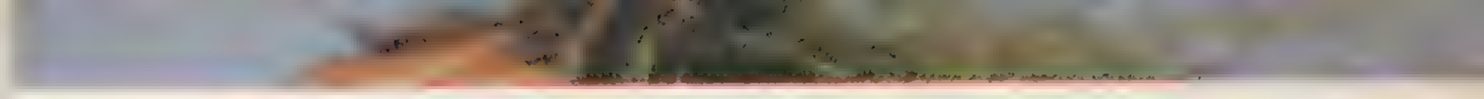
Soft, manageable—the new leather travel/working bag, from Roberta di Camerino



A belt as wide as an obi: Rafael Sanchez's hip-wrapping tapestry



Basics: Ralph Lauren's linen-y vest, Mulberry's carry-all



New earring dazzler: Cathe Linton drops of fan-folded brass. . .with longer hair!



Sneaking out from under things: Vanity Fair's lace-edged, satin-y teddy





Waist focus: Rafael Sanchez straw belt

Texture . . . Calvin Klein's string-sweater. . . two-tone "gold" earrings, by Givenchy

New textures, new colors...

new ways to add delight

to everything you own

Hair, Alice for Xavier, New York; makeup, Joey Mills.
Fashion information and stores, next to last pages

Patrick Demarchelier

THE EYE-CATCHERS

In every length, the pants to own are cut close, in a fabric soft and thin enough to slide on bare legs....Bareness, continued: no stockings and the thinnest-strapped sandals. Left: Bill Kaiserman's "dressed" take on shorts in dark-khaki cotton gabardine, pleated and tied – instead of a skirt in hot weather/in the country. For Rafael. About $100. April, Saks Fifth Avenue; Lou Lattimore; I. Magnin. Bare clogs: gunmetal thongs from Joan and David. About $48. Ann Taylor. Bare legs – all the firmer for Orlane's B.21 Creme Fluide for Body & Buste....Right: Julio does the new key to evening – narrowing white crêpe de Chine pants cut on the bias (Cugnasca silk). About $270. Lord & Taylor; Balliet's; Loretta Blum; Sakowitz; I. Magnin. With Halston's ruffled ankle-wrap sandal – real dazzle! For Garolini, about $66. April, Lord & Taylor.

Inset, bottom: All about legs – Calvin Klein's wool gabardine trousers (the narrowest!). About $116. Bonwit Teller; Hudson's; Famous-Barr; Nordstrom. Snakeskin mule on a tall stacked heel – for day! Arsho for Shoe Biz. About $80. Shoe Biz at Henri Bendel; Chuck Jones and Jack Parker, Palm Beach; Hattie; Lou Lattimore. Also at Bullock's, Westwood....Inset, right: The news of chamois – soft straight-leg pants, rolled into a cuff (the leg equivalent of the pushed-up sleeve). Bill Kaiserman for Rafael. About $270. April, Saks Fifth Avenue; John T. Shayne, Chicago; I. Magnin. To wear with a shoe that zeros in on the ankle - Ralph Lauren's raw-edged wrap sandal with a wooden sole. About $62. Bloomingdale's; I. Lewis, Philadelphia; Neiman-Marcus; I. Magnin. Fashion information and accessories, next to last pages.

The leggiest pants...to wear with the barest new shoes

Arthur Elgort



New thinness…new texture mix: Ciani's wear-together gold and silver chains

THE EYE-CATCHERS

Accessories are everywhere…everything is an accessory!

Daphne de la Grandiere's straw necklace with a flutter of leaves

Narrow brushed "gold" and "silver" bangles, from Monet

Prettiest "muffler" to neck- or waist-tie: Echo's silky, cobwebby knit

For the color!—embroidered-edge crêpe blouse, from

Hair, Alice for Xavier, New York; makeup, Joey Mills.
Fashion information and stores, next to last pages

Patrick Demarchelier

The irresistible: Givenchy's tiny-pleated, lace-edged teddy

Woven hemp, carved wooden buckle—Rafael Sanchez belt

The oversized, over-everything pullover held by a wide ribbed band, from Roberta di Camerino

Trifari's "gold" and "silver" wires

Touch of delight—the plunged (for barer necklines!) French lace bra, from Warners

Oscar de la Renta Collectibles

The new flat cuff that sits over your hand, by Gayle Saunders



VOGUE PATTERN 1883



VOGUE PATTERN 1885

The news of a jacket now: the give-and-take that goes on between the supplest fabric (not an ounce extra) and the body – soft shaping, more bareness. Here, two of the best examples...to sew yourself....Opposite: Unlined, unconstructed – the way of a blazer in pink/tan silk seersucker so weightless you wear it with nothing underneath. Vogue Pattern 1883, by Anne Klein. Stylecrest's Indian silk seersucker. Macy's, N.Y.C.; G Street Fabrics, Washington, DC; Fishman Fabrics, Chicago; Britex, San Francisco. This page: This (any!) season's classic when it comes to pared-down ease – the jacket with a narrow shawl collar, pushed-up sleeves, the contrast of cinnamon lined with fawn crêpe de Chine. No topstitching, no buttons, no bulk. Vogue Pattern 1885, by Calvin Klein. Logantex cinnamon silk/Qiana crêpe. Altman's; Joseph Horne; Woodward & Lothrop; Higbee's; ZCMI. Fawn crêpe de Chine. To order at Maxine Fabrics, 417 Fifth Avenue, New York, NY 10016. Sewing Tips: For both patterns we lengthened the jackets, lowered the pockets, added small detachable (with a single snap) shoulder pads just to hold the line. Hair, Garren at The Plaza; makeup, Ariella. Pattern details, accessory and fashion information, next to last pages.

The thinnest jackets... soft and shaped by the body

Arthur Elgort

THE EYE-CATCHERS

From jackets to lingerie—everything is an accessory! The difference is how you wear them...

Ceramic/bamboo/metallic leather: texture in a necklace, by Terrafirma



Sheerness and lace . . . Bali's plunging bra for the new necklines



Trimness to look for in a bag: Lou Taylor's leather organizer



The spare, opened neckline with just a soft touch of shirring—Halston VI blouse



Anytime-sandal with great texture and color: two-tone lizard, from Shoe Biz

Hair, Alice for Xavier, New York; makeup, Joey Mills.
Fashion information and stores, next to last pages

Patrick Demarchelier

The modern drop earring, in wood-and-gold, by Bonwillum

Christian Dior dégagé: shirt-y silk blazer, bare-neck T-shirt with one strong neck jewel, and the pants!—high-waisted and belted, with a striped "cummerbund" sashed underneath.

The message is bareness: Christian Dior's soft drawstring blouse



Watch out Barbra, Liza, Divine Miss M., Ann-Margret. Here's Miss Piggy. That's the blond bombshell supersensational, left, with her Muppet-master, Frank Oz. Her game: world show-biz center stage take-over. "All these men," she smolders, "they want me...." And women and children—they all want her to sing, dance, quip, flip her glorious hair, and lust after her unrequited passion, Kermit the Frog, on Jim Henson's *The Muppet Show:* probably the most-viewed TV show in the world. They're even bonkers about it in Iron Curtain Yugoslavia. When onscreen time in Britain was scheduled for early Friday evening (weekend shopping, pub, commuting), the populace near-rioted until it was switched to Sunday evening (everybody 'round the "telly" and cheering). "I know," murmurs Miss Piggy throatily, lowering her heavily lashed, lavender-painted eyelids coyly over her burning eyes and settling her snout demurely. "Thank you. But, after all, I've always believed that I was destined to become a superstar."

Miss Piggy's obviously lived a great deal, and although Kermit the Frog's her "love of my life," she's had, reveals Frank Oz, "Well, not affairs but dalliances. When she recently danced, sang, and shared a steam bath with Rudolf Nureyev on a *Muppet Show,* she went bananas over him. She calls him 'Rudi-baby.' Well, she wouldn't mind having a dalliance with him. Ringo Starr sent her roses. Elton John didn't want to get involved with her, but he was *really* involved."

"Some pigs got it, some pigs don't. I got it, honey"

In the onscreen-this-month TV-er *Julie Andrews: One Step into Spring,* Miss Piggy hogs the show. "I wouldn't have minded so much," says Miss A., "except that throughout the show Miss Piggy kept telling me I was singing flat." "Well, she does go on forever with her songs," says The Piggy, "and, frankly, she needed help. I merely offered to replace her." Miss Piggy loves to help. Her advice to other girls: "I'm strong as an ox, but I'm not a relative. I do have a health regime, and the basis of it is: whatever exercises I can do on high heels. Beauty? I think I'm a natural blond, and I would suggest very strongly that you think so, too. My eyes are so beautiful—it's a curse. My fashion advice? Wear what suits you. Luckily, everything suits me. I happen to be very fortunate. Everything I put on looks beautiful. But don't ever try to look prettier than me—it's futile." —LEO LERMAN



Penn

THE GORGEOUS MISS PIGGY





WHERE CAN AN ACTRESS GO AFTER SHE'S WOKEN UP HALF OF THE MALE HEADS IN AMERICA WITH A SINGLE WET T-SHIRT SHOT IN *THE DEEP*? IF THE ACTRESS IS JACQUELINE BISSET (FAR LEFT, WITH "TYCOON" ANTHONY QUINN), SHE GOES, WITH AN AVALANCHE OF PUBLICITY, INTO *THE GREEK TYCOON* AND A ROLE AS AN AMERICAN PRESIDENT'S WIDOW WHO MARRIES A GREEK SHIPPING MAGNATE. THEN, STRAIGHT SPOOF: IN, LEFT, *SOMEONE IS KILLING THE GREAT CHEFS OF EUROPE.* THERE, THE CHEESECAKE'S OF ANOTHER SORT: IN *GREAT CHEFS,* BISSET PLAYS THE WORLD'S GREATEST PASTRY CHEF.

Jacqueline, after The Greek

By Joan Juliet Buck

What happens when The Most Beautiful Actress in America plays—what could be—The Most Talked-about Woman in the World? Ask Jacqueline Bisset. The beauty has brains

The most endearing thing about Jacqueline Bisset is her lack of mystery. Not that she is blank; she is chatty and perceptive. Funny in a very British way that is not at all theatrical. She does not use words like "darling," nor does she toy with the adjective "divine." Sharp perceptions about herself and her place in the world come out of her, leaving, one imagines, small flesh wounds wherever they happened to touch her a little sharply as she said them. During the filming of *The Greek Tycoon,* playing a character who was or wasn't supposed to be Jacqueline Kennedy (depending whom you talked to), she gathered about herself that protective veneer that any actress needs while trying to play a part. The moment she had a free day, Bisset and her boyfriend, a rangy and slightly exotic Frenchman named Vic Drai, would leap into a hired car with a picnic and some cassettes and go off to explore Corfu.

Jacqueline Bisset has the kind of appearance that validates minor actions such as jumping into hired cars: beauty of face and body that the press has inflated in the title "The Screen's Most Beautiful Woman" and that film producers are regularly content to use as an all-round symbol of vulnerable femininity.

Six months after Corfu, sitting in the Connaught Hotel in London on a winter afternoon, Bisset's assessment of the parts she has played is wry and detached: "I'm not very fond of playing frightened people; I find it very boring. I've gotten hit a lot in films, or been in stories like *The Mephisto Waltz,* where my husband's body was taken over by somebody else and I

(Continued on page 278)

Left: Eva Sereny/SYGMA; above: Henry Grossman/TRANSWORLD



Far left: Simone Signoret acts/lives the beautiful-ugly, courageous-frightened, generous-stingy Madame Rosa, in director Moshe Mizrahi's film of "La Vie devant soi," to be released here soon. Above: Samy Ben Youb, the fourteen-year-old Paris schoolboy discovered for the part of Momo. Center: Cover of the one-million-copies-sold Ajar novel, with drawing by André François.

French triumph: "MOMO" a book, a film

By Emile Ajar

Momo and Madame Rosa—two survivors, in best seller "La Vie devant soi" (titled "Momo" in its this-month American version). Here, a laugh/cry excerpt

EDITOR'S NOTE: *"La Vie devant soi" is the second novel by France's mystery-man writer, pseudonymed Emile Ajar. Published in France, September 1975, the book won the Prix Goncourt, was translated into seventeen languages, and adapted for the screen. In this excerpt, Momo, irrepressible young Arab boy, portrays his bizarre life with Mme. Rosa, the aging Jewish ex-prostitute, concentration-camp survivor, who cares for him and other children of prostitutes in her Paris tenement flat.*

So, as I've had the honor, when Madame Rosa and I got back after seeing Dr. Katz, Monsieur N'Da Amédée was there. You never saw such a well-dressed man. He was the biggest black pimp and procurer in all Paris, and he came to see us for Madame Rosa to write letters to his family, because he didn't want anybody else to know he couldn't write. He was wearing a pink silk suit that he let me touch with a pink hat and a pink shirt. His tie was pink too and that outfit made him look really unusual. He came from Niger, which is one of the numerous countries they've got in Africa, and he made himself, as he kept telling us. "I'm a self-made man," he'd say with his suit and diamond rings. He had one on each finger and when he was murdered in the Seine they cut off his fingers for the rings, because it was a settling of accounts. I'm telling you this right now so as not to upset you later on. In his lifetime he owned the best eighty feet of sidewalk in Pigalle and he had his nails manicured, which were pink too. Oh, I forget, he was also wearing a vest. He kept touching his mustache with his fingertips, very gently, like he wanted to be nice to it. He always brought Madame Rosa a little something sweet. She'd have preferred perfume, because she was afraid of getting even fatter. I never saw her smelling bad until much later. So perfume was the right kind of present for Madame Rosa; she had bottles and bottles of it, but I could never understand why she put it mostly behind her ears, like parsley on a calf's head. This black man I've been telling you about, this Monsieur N'Da Amédée, was really illiterate, because success had come too late to go to school. I'm not going to write history all over again, but I can tell you that the black people have suffered an awful lot, and we should try and understand them when we can. That's why Monsieur N'Da Amédée got Madame Rosa to write the letters he sent his parents in Niger, because, you see, he knew their name. They'd had a terrible time with racism down there, but then came the revolution, which ushered in a régime, and after that they were all right. I haven't had any trouble with racism myself, so I don't know what I should look forward to. Well, I suppose the black people have other faults.

Monsieur N'Da Amédée would sit on the bed where we slept when there were only three or four of us; when there were more we slept with Madame Rosa. Or he'd put one foot on the bed and stand on the other and tell Madame Rosa what to say to his parents in writing. While he was talking, Monsieur N'Da Amédée used to gesticulate and work himself into a lather, not because he was angry, but because he had many more things to say to his parents than he could express with his low-class resources. It always began with Dear and Revered Father, and then he'd get into a temper because he was bursting with marvelous things that weighed on his heart because he couldn't get them off his chest. If speech is silver, as they say, he'd have needed gold and diamonds for every word. Madame Rosa made up letters saying he was taking illiteracy courses to make him a director of public works, and when he graduated he'd come back and build dams and be a benefactor to his country. When she read him what she had written, he beamed all over. She also had him building bridges and roads and everything else they needed. It gave her pleasure to see how happy it made Monsieur N'Da Amédée to hear all the things he did in his letters, and he always put money in the envelope to make them even truer. He and his pink suit from the Champs-Elysées or maybe even fancier were in seventh heaven, and when he'd gone Madame Rosa told me that while he was listening he had the eyes of a true believer. She said the blacks of Africa, because they've got them in other countries too, are the world's champion believers. True believers are people who believe in God, like Monsieur Hamil, who was always talking about God and telling me you've got to learn those things when you're young and capable of believing anything.

Monsieur N'Da Amédée had a diamond in his tie that sparkled. Madame Rosa said it was a real diamond and not a fake as one might think, because you can never be too careful. Madame Rosa's maternal grandfather was in the diamond business and she had inherited some of his experience. The diamond was just under Monsieur N'Da Amédée's face, which sparkled too, but not for the same reasons. Madame Rosa never remembered what she'd put in the last letter to his parents in Africa, but it didn't matter; she used to say that the more people haven't got the more they're willing to believe. Anyway, Monsieur N'Da Amédée wasn't hard to please; he didn't care what she wrote as long as it made his parents happy. Sometimes he even forgot his parents and talked to himself about all the things he had done and was planning to do. I'd never known anybody who could talk about himself like that, as if nothing was impossible. He'd shout that everybody respected him and that he was the king. "That's right!" he'd yell, "I'm the king!"

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From the book MOMO by Emile Ajar. Copyright © 1977 by Doubleday & Company, Inc. To be published by Doubleday & Company, Inc. Translated by Ralph Manheim.



Big wins for V.P.'s wife

By Barbara Rose

Taking the visual arts as her special responsibility, Joan Mondale is, more than anything, the visible symbol that Americans really *care* about painting, sculpture, and crafts. As public art springs up all over the country, creating the possibility for a democratic Renaissance, Mrs. Mondale's presence at the dedication ceremonies of public artworks indicates that the artist in America is no longer, as painter John Sloan once complained, "the cockroach in the kitchen of the frontier society" but rather an integral part of American culture whose influence is growing.

Trudging through SoHo galleries, lunching with Robert Rauschenberg, visiting Georgia O'Keeffe, or showing Mark di Suvero and his family the piece of his sculpture in the living room of the Vice President's House—discussing its fine points intelligently—Joan Mondale has become a kind of unofficial ombudswoman, mediating between the art world and government, channeling important ideas about expanding the role of the arts in America to the ears of the high and the mighty.

Of course, Joan Mondale is no newcomer to the arts. A trained art historian who worked as an arts educator for The Minneapolis Institute of Arts and as a docent at the National Gallery of Art in Washington, DC, she is the author of an excellent book for young people on art and politics. From her own work as a ceramicist, she understands the attitude of creative workers, and she is eloquent in expressing them. With the help of old friend Martin Friedman, director of the Walker Art Center in Minneapolis, she decorated the Vice President's House with examples of the best in contemporary American art, including works by Willem de Kooning, Robert Motherwell, Ellsworth Kelly, Adolph Gottlieb, David Smith, and Louise Nevelson, as well as examples by younger, lesser-known artists. Soon these works will be returned to the Midwestern museums from which they were borrowed, to be replaced by a selection from Southwestern museums. Politicians passing through Joan Mondale's house, which is radiant with shining color and beautiful forms, are slowly absorbing the idea that modern art is a normal part of modern life, rather than the expression of a lunatic fringe.

More concretely, the Vice President's wife is actively seeking support for issues crucial to the future of the visual arts in America. The most critical of these issues, because it involves the most money, is providing that 1 percent of construction costs of federal buildings be spent for works of art. Through this program, the General Services Administration has put painting and sculpture by America's leading artists —from Alexander Calder to Isamu Noguchi to Al Held and Helen Frankenthaler—in public buildings throughout the country, which will remain after we are gone as monuments to American civilization.

Joan Mondale is also working to restore tax benefits to artists or their heirs who wish to donate works to museums—with the total blessing of museum directors across the country whose collections have suffered disastrously since tax incentives to artists to donate works were withdrawn during the Nixon Administration. Working with the Federal Supply Service, she was instrumental in the decision to stock government self-service stores with handmade craft items purchased from local craftspeople to replace machine-made lamps, ashtrays, and office paraphernalia. Mrs. Mondale is receiving mail from grateful craftspeople, as well as from citizens in cities with GSA buildings erected during the past Administration and not furnished with artworks, asking that the works they are legally entitled to be supplied. (She is busy working on that one, too.)

She makes art exciting to people who never cared before

Other Mondale innovations: (1) compiling a portfolio of work by upcoming young photographers as a service to Cabinet members whose official portraits, for the first time, will be photographed instead of painted and (2) persuading federal government departments to commission and to buy works of art by living Americans.

JOAN MONDALE UP CLOSE

Her marriage: full partnership

By Mary Lynn Kotz

One morning a week, in a quiet studio way across the Potomac River from Washington, DC, in Annandale, Virginia, Joan Mondale lets the world go by as she works in clay. "What pottery means to me is serenity," Joan explains, unconsciously shaping a circle with her hands as she talks. "There is a concept in pottery that really can be applied in all of life: centering. It's the first and most important thing that you do. It takes all your concentration—body, hands, and mind—to center the clay on the wheel. It is important to me to be able to draw inward. Everything else I enjoy immensely—lecturing on art, setting up programs—all my volunteer activities are ultimately *for* others. My pottery classes are not for anybody but myself."

The quiet potter is at the center of a complex woman, wife of the forty-second Vice President of the United States, Walter F. Mondale: the civic activist, deeply involved in the workings of her neighborhood; the politician, fully participating in the campaigns, then filling her own life with activity while her husband is away from home; the mother, who worries about bringing up her children with solid values in the glare of public spotlight and the transience of a political city; and the wife, who strives to keep private what time she

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JOAN MONDALE:

ART SPA

RK

Avedon

GETTING OUR WAY

Women have always known how to get things done, with perseverance, idealism, sometimes guile. Here, four causes that attract us...

Control of DNA: choose your side

"Takes femininity in a new direction" By Ellen Bilgore

Is the following tale fiction or almost-accomplished fact? "It might not have a mind, exactly. But it would have the capacity to hear and to carry out orders. It could be programmed with the nutritional needs of a leaf-eater, feeding itself on houseplants that have, themselves, been growth-accelerated for that function. All creativity plasmids could be bred out of it; but, it might be given the legs of a spider, with a thumb attached to each of its eight limbs so that it could wash windows and set a table at the same time.

"It could serve as a reliable performer of menial household tasks; and, since it could be made to be parthenogenic like the rare Bermudian fish whose genes might be included in its test-tube genesis, it could fertilize and reproduce, so that a new version would be grown when the old one died.

"It might be ugly; but then, it would be only an early product of recombinant DNA. Scientists could be set to work on a more esthetic model. In the meantime, housework would become a thing of the primitive past for women. . . ."

"Human life could be prolonged indefinitely, the aging process made obsolete"

This sci-fi mother's helper is now within our imaginable future; but, while an increasing number of women are breaking ground in the male-dominated fields of science, others of us are deeply concerned about the alarming possibilities of some uncontrolled genetic research. The hand that rocks the cradle would not assist in the destruction of the human race.

DNA (deoxyribonucleic acid) is the stuff of which life is made; it can be found in the nucleus of every living cell, and it contains the code that guides the development of each cell in the fulfillment of its genetic destiny. DNA is the substance that makes a leaf a leaf; it makes a fingernail a fingernail; and it prevents that fingernail from, for example, growing hair. Every particle of DNA is so exquisitely programmed that it rarely misfires. Cats are born with six toes only an infinitesimal percent of the time.

Until 1963, DNA was the essence of the mystery of life. And, until 1971, genetic engineering was a bizarre joke, the province of Mary Shelley's wildest imaginings, the subject of Woody Allen stand-up routines. But, today, scientists have already fused a human cell with that of a tobacco plant, changed the sex of a monkey in its mother's womb, and hybridized the cells of a man and a mouse. Someday, it may be possible for humans to clone spare organs to replace worn out parts. Human life could be prolonged indefinitely, the aging process made obsolete.

"At its most basic level," said June Goodfield, M.D., Ph.D., author of *Playing God: Genetic Engineering and the Manipulation of Life*, "recombinant DNA is the new technology that enables a scientist to take DNA from one organism and splice it onto DNA from another in order to create something absolutely new: new living molecules, new genes and, therefore, new life."

In the summer of 1971, at a tumor workshop in Colorado Springs, Colorado, a group of scientists reported their attempts to weld the DNA of an SV40 tumor-producing virus to that of the *Lambda* bacterial virus in a test tube. At first, the idea was to put this recombined DNA of those two viruses into bacteria *E. coli* and to allow it to propagate. That part of the experiment was abandoned, however, when strong objections from the scientific community were voiced, setting off a controversy that has polarized some members of that community and such citizen groups as Friends of the Earth in a way that no other has before.

The issue involves the extent to which science should go in its capacity to alter life itself. The potential of that capability poses what may be the highest moral dilemma we have ever faced. Just how far should man be permitted to go in his tampering

THE FIGHT FOR A HEA

Protection from and for our environment

During the eight years since thousands of women and their families gathered for parades, speeches, and recycled sculpture in New York's Central Park—and others across the nation—in celebration of Earth Day, the environmental movement has deepened and broadened our ideas on ecological protection. The issues of interest to women now include the fight against nuclear proliferation; concern over the effects of all forms of energy development; the hazards of the dangerous carcinogens being added to our food, soil, water, and air; the urban environment; and even the alarming possibilities of genetic research (more about that, at left).

"Conservation" has come to mean understanding interlocking causes and effects that have moved conservationists beyond the traditional preservation of wildlife and wilderness to embrace complex and often highly controversial problems. There may well be a place for you in today's movement.

"Scientists now estimate that 60 to 90 percent of all cancers are environmentally related," said Marion Edey, appointed by the Carter Administration to the Council on Environmental Quality (a top-level governmental advisory agency); "this makes environmental carcinogens a public-health issue as much as an environmental one."

Working as one of the three heads of the Council at a policy-advising level, Edey exemplifies another shift in the environmental movement. What began as volunteer action by concerned private citizens has developed into an increasing-

with nature? Further, who should enforce the controls? Should it be the government, whose views may be skewed by the very fact that it is government and, by definition, not endowed with the scientist's imagination? Or by the scientific community, which has the ability to apply high-flown theory to great good ends or to equally shoddy ones?

The controversy rages. The *Brave New World* that Aldous Huxley envisioned four decades ago is so close to reality now that U.S. Senate and House Committees—headed by Senator Adlai Stevenson, III, and Congressman Ray Thornton—met to consider legislation that would regulate the research that some claim follows a Devil's Doctrine: "What can be done must be done." Though no legislation is expected to be passed before next year at the earliest, the issue is taking on all of the attributes of a *cause célèbre,* with impassioned spokesmen embracing each side.

Among the women who have taken the lead in this fight, Francine Simring of the Friends of the Earth, the executive director of the Coalition for Responsible Genetic Research, and the author of a number of articles on the subject of the dangers of unbridled research in recombinant DNA, said: "In a technology of admitted hazards, it is wise to have a stop-to-think pause before rushing into research that might prove irrevocably harmful. In any case, an assessment of risks is essential before proceeding with proliferation of the research. We're calling for a 'go slow attitude.' "

Maxine Singer, Ph.D., a biochemist and molecular biologist, is currently the head of a section on nucleic acid enzymes at the National Cancer Institute. For the past twenty years, she has worked for the National Institutes of Health and for the last four years has helped establish the NIH guidelines for the regulation of DNA research. Dr. Singer said: "Ms. Simring has taken a poorly informed position. First, there are no 'admitted hazards.' There are no *known* hazards whatsoever. That is an error which she perpetrates constantly, and she obscures the complexity of the issue by summarizing.

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LTHY EARTH

By Alexandra Anderson

ly sophisticated and professionalized field. The energies of women have been crucial to the ongoing work of environmental organizations from the grass-roots level to those designing government policy. Edey comes to CEQ after heading (an unpaid position) the League of Conservation Voters, a Washington-based group that publishes, explains, and rates the voting records of all members of Congress on key environmental legislation.

Women are notably active and visible within other important environmental organizations. Anna Mayo, whose regular newspaper column, "Geiger Counter," is one of the few media watchdogs for the battles against nuclear and other ecological hazards, believes that women

(Continued on page 286)

NOW: WOMEN AS GOD-LINKS— female priests

By Sandi Cushman

Women parishioners have always been the backbone of church life: running the Sunday school, preparing the altar flowers, peopling the numerous committees that visit the poor and sick, raising money through fairs and other good works. We are relied on to keep "God's house" running smoothly, to provide the kind of tending and nurturing there that we provide for our families at home.

As volunteers, we are indispensable.

And now, at last, women are also beginning to be recognized as spiritual leaders in our churches. The liberal Protestant denominations—the Methodists, Presbyterians, Lutherans—have had women ministers for a number of years. There are women rabbis leading Jewish congregations. But the most exciting recent development for women in religion was the approval, in September 1976, of women's ordination as priests by the Episcopal Church —the Protestant denomination most deeply rooted in Roman Catholic origins—and the implications that this approval has for the future of women in the Roman Catholic and Eastern Orthodox Churches.

Since 1976, about one hundred women have entered the Episcopal priesthood. But even this spectacular gain is subject to the kinds of setbacks that women are experiencing in many aspects of their lives: we gain ground in some areas, such as the right to abortion on demand, then see it taken away from some of us. No reversal as dramatic has yet occurred to women in the clergy; but clearly, women priests cannot yet afford to be complacent about their new status.

The challenge comes from the fact that, in spite of last year's "yes" vote in the General Convention, many of the Episcopal bishops, including Presiding Bishop John M. Allin of the House of Bishops, are still opposed to women priests. Some have declared their dioceses off limits to such women. A handful of parishes even have seceded from the church over the women-in-the-priesthood issue. At the fall meeting of the House of Bishops, those men still opposed to women priests were voted the right to "conscientious objection" that allows them the freedom to disagree with the church's ordination of women priests without censure of any kind.

All of this raises further doubts about the firmness with which the Episcopal Church supports its female clergy, and strengthens the resolve of its women priests to hold on to what they have achieved.

To get a firsthand appraisal of the situation and to learn how a woman really feels in this new role of priesthood, Vogue talked with the Reverend Carol Anderson, associate rector of St. James's Church, New York City, the third woman regularly to be ordained as an Episcopal priest.

Are you trying to prove anything by being a priest, or is this purely personal—something you've wanted to do?

Carol Anderson: I'm not conscious of trying to prove anything—but at the same time I know that is something that's going on. By doing what I'm doing, I am proving that a woman can be an effective minister—but I'm not setting out to do that. My philosophy is: if you're doing what you want to do, something you love doing, then the

The Reverend Carol Anderson: "Under all this turmoil, there's renewal going on"

message gets across that it's being done well—and you don't have to spend a lot of time working at selling yourself.

Why, for so long, did the Episcopal Church consider women less capable than men of doing a job that involves many characteristically female attributes?

Anderson: I don't think the church looks upon women as being incapable of doing the job. I think it's the same old problem: it's *new* to see women in that role. Change is equated with things falling apart in the world—and we're afraid of change. Religious symbols and feelings go very deep. Traditionally, the role of pastor in the church has been called Father—the pastor was supposed to be a strong person who represents the strong God—and it didn't matter if the priest were weak, he was still the Father and God-like. So, to put a woman into that which has been masculine for a long time even though some of the trappings have been very feminine—men wearing long skirts, doing some very feminine kinds of things along the way—is a radical change for the church.

Are there ways in which women can't be as good ministers as men?

Anderson: Not if you are defining what the ministry is all about. I don't think there's anything that a man or woman priest does better. I do think, though, that the next

(Continued on page 286)

motherhood by choice

"THE SECRET CAUSES OF MILLIONS OF UNWANTED PREGNANCIES," FROM A WISE BOOK ON ABORTION

By Samuel J. Barr, M.D., with Dan Abelow

EDITOR'S NOTE: *Perhaps the most anguishing cause to engage women in recent years is the legalization of abortion. Even though the United States Supreme Court ensured women the right to choose abortion in 1973 and recent surveys show that a large majority of American women believe they must have the right to control their own bodies in this way, strife over this issue still rages. The minority who oppose abortion on any but the most restrictive grounds (or on any grounds at all) do not cease to work toward reversal of the law—as if abortion were now required instead of just allowed.*

Those who support a woman's right to choose a safe, legal abortion and are working to preserve that right still may wish that the procedure could be avoided. In a comprehensive and compassionate book called "A Woman's Choice," published recently by Rawson, an obstetrician and gynecologist who has successfully handled more than twenty thousand abortions in his Florida clinic clarifies every aspect of the problem—including a good way to decide the tricky question of at what point a fetus becomes a baby. His answer: when a thinking brain develops. The doctor provides not only insight to the feelings and concerns of women who need abortions but some solid advice on how need can be reduced. The following article was excerpted from one chapter of this book by Samuel J. Barr, M.D., with Dan Abelow.

Despite decades of scientific research, today's most commonly used contraceptive is *the intention to abstain from sex*. Literally thousands of women have wound up at my clinic because they had not planned on having intercourse.

Consider Florence, a young woman who was engaged but planned to avoid intercourse until marriage. She didn't use birth control because she didn't plan to have sex. In other words, she intended to use abstinence to prevent pregnancy. It didn't work.

Patty was thirty and recently divorced. She dated often but felt she knew enough to avoid sex until she had a single relationship at which time she would definitely use birth control. Being without companionship was harder than she expected. Sex began soon—without contraceptives.

Then there was Inez, who had a different attitude. She was twenty-four and had never married. She didn't have the slightest interest in contraception because, as she explained it, "No man will touch me before I'm good and ready." When she met her Mr. Right, all her other emotions were more absorbing than the worry about birth control.

Nanci, on the other hand, had a husband who had a vasectomy. She thought she had no reason to protect herself, and she never intended to have more than a friendship outside her marriage. After several years her resolution disappeared in the reality of an affair.

All of these women, and countless others like them, intended to abstain from intercourse. They wound up at an abortion clinic instead.

Nature, evolution, and God have made sex an unavoidable and extremely rewarding need. It is true that this biological drive

"Sex is more than part of who we are. It is part of what we are. The urge to sexual activity is instinctive, strong, and undeniable"

is at odds with society's training to suppress many kinds of sexual interest and expression. But, as a gynecologist with eighteen years of practice and as the medical director of a busy clinic for women, I must put all my experience behind this fact: I have seen instinctive programming almost always win over the social desire to restrain sex to narrow limits, given enough chance and time.

The truth of the matter is that sex is more than part of who we are. It is part of *what* we are. The urge to sexual activity is instinctive, strong, and undeniable. Caring for a person so much that it leads to a sexual experience is a social response. Both the caring and that urge may become inseparable, too powerful a combination for most people to disregard for very long. *Sex is a biological fact that is beyond social licensure.* If a woman has *enjoyed* sex once, the intention to abstain from sex may have validity but may not be dependable in all situations and at all times.

Our society will not be able to reduce its large number of unwanted pregnancies until it recognizes that the intent to abstain from sex fails in practice, that every fertile woman who has enjoyed sex must use birth control or have it immediately available.

The second largest cause of unwanted pregnancy is one of my clinic's most significant discoveries. It has little to do with a lack of knowledge, a lack of funds, or promiscuity, as is generally supposed. Many sexually active women simply do not use birth control, even though they do not want to become pregnant. We have investigated

(Continued on page 288)

From "A Woman's Choice" by Samuel J. Barr, M.D., with Dan Abelow. Copyright © 1977 by Samuel J. Barr, M.D. with Dan Abelow. Reprinted by permission of Rawson Associates Publishers, Inc.

ART

Sewing his life: Lucas Samaras

Sewing together scraps and remnants of glitter, gauze, and a variety of garish synthetics that look fresh from a pushcart on New York's Orchard Street, Lucas Samaras takes a fresh direction in his latest works. The end result of his combining the colors and textures we associate with poor taste and with a culture of poverty is extraordinarily rich in pattern and surface.

A contemporary of the Pop and Minimal artists, Samaras pledged allegiance to nobody's flag; assuming the stance of loner, he compensated for lack of attention by writing such mash notes to himself as "Samaras, begin to have an affection for your body....Samaras, begin to love Samaras." A self-conscious narcissist, Samaras used his sense of displacement as a metaphor for universal feelings of alienation. Among his earliest works is a pastel self-portrait of himself as a crouching satyr; the self-portrait—in photographs, films, etc.—became the Samaras specialty, as images of Lucas loving Lucas multiplied.

Now forty-one, Samaras has switched his attention from his own face and body to creating works that are ostensibly abstract but remain autobiographical. For the intricate patterning of his large, multicolored works has the dazzling effect of a Byzantine mosaic from Samaras' native Greece, just as its "poor" material and "bad" taste reflect the culture of poverty in which he was raised as an immigrant boy, brought to America at the age of eleven from Kastoria, a Macedonian town that was a wartime battlefield.

Despite Surrealist overtones, there always has been an abstract side to Samaras' work, from his earliest pointillist pastels and geometric boxes to the environment of a mirrored room (permanently installed in the Albright-Knox Art Gallery in Buffalo, NY, as a memorial to our collective narcissism) to the painted wood constructions and recent Cor-Ten sculpture. So we are not surprised to find Samaras emerging today as an abstract artist of considerable power and originality. It will be fascinating to see what will happen now that the more "masculine" intellectual side of a personality the artist has himself defined as androgynous develops and asserts itself. — BARBARA ROSE

Right: Samaras' "Reconstruction #19," a 92 x 71½-inch fabric collage, from the Pace Gallery, 32 East Fifty-seventh Street, New York City, where "Lucas Samaras: Reconstructions and Boxes" can be seen through March 18.

THE PRIVATE WHITE



"Floating" in the white living room, foreground: coral-tinted sofas, Japanese lacquered side tables; this page, against wall: inlaid wooden bureau with Burmese paintings above; beside bureau, Louis XVI armchairs —all from the eighteenth century; in background: seventeenth-century red-lacquered Japanese screen; inset: Drada, with Shih Tzu Drolma, on white piqué-covered sofa, one of a pair, by French doors. Opposite page: Italian hunting table holding golden Burmese Buddha; Louis XV stools, French doors opening on garden.

Horst

WORLD OF DREDA MELE

"White creates my environment—my escape—it reminds me of sun, palm trees, camels"

When Dreda Mele, a Parisian of great personal style and allure, wants to escape from a frenetic business career (she's *directrice* of Courrèges, Paris, and currently responsible for launching thirty Courrèges boutiques in the United States), she takes a short trip to the Orient (India, most often); or she steps into her Paris home—a white island of calm she has created from a ground-floor garden apartment in a house near Place de l'Alma. "I have an almost physical need to be surrounded by white at home: it defines and creates my personal atmosphere, helps me to separate my work world from my private world—something I consider very important. And white reminds me of the things I like best when I travel: sun, palm trees, camels."

And so, walls, ceilings are painted white, floors are lacquered or tiled white throughout. Spotlights shining up from the floor help to "float" furniture, paintings, treasures gathered from the Orient against their brilliant background. "I think you should feel people's personalities in their homes—they should put a lot of themselves into their surroundings—where they live should tell you about them," Dreda says. "People who know me say that this apartment *is* me."

(Continued on next page)



WHITE WORLD

continued

"People's homes should tell you about them—let you know who they are"

Calm-restoring trips to the Orient are also an opportunity for Dreda to surround herself at home with colorful and precious reminders of these cultures. Eighteenth-century Burmese pictures of elephants and horses painted on cotton in muted shades of coral, black, and blue hang on the living-room walls, and inspire other flashes of coral and red throughout the apartment. In the living room: sofas in coral cotton flank the fireplace; the same coral cotton covers three Louis XV footstools; seventeenth-century red-lacquered Japanese screens light up opposite corners; a red-lacquer Burmese box shines on the mantelpiece. In the bedroom, coral-colored batik is used for bedspread and curtains.

More travel finds and personal favorites: antique gilded, bronze, and wooden Buddhas brought back from Burma, Thailand, Nepal, and Sikkim and gathered in the bedroom; a collection of bronze dromedaries and elephants, inherited from Dreda's family, grouped over the living-room fireplace with Dreda-acquired antique English and French prints of camels.

The kitchen—in pale-golden wood and white Formica for counters and cupboards—has a large butcher-block table serving as a cozy, informal gathering place for Sunday-night spaghetti suppers with friends, the kind of entertaining Dreda prefers. More formal parties take place in the dining room.

The bathroom is another retreat within this retreat: "Its real importance," Dreda says, "is that it's where I spend the first and last part of each day." The enormous tub, candlelit at night, stands in the center of the grey-and-white carpeted floor. Gathered on the wash basin are a collection of silver frames and brushes and large seashells inherited from her grandmother. On the walls: colorful Indian prints.

Inset: Dreda with her other Shih Tzu, Ming-Ling; below: candlelit bathtub for late-day relaxing; opposite: kitchen dining—butcher-block table, green Italian pottery; on counter: jams, pickles put up by Dreda.

Horst



Miracles from the mill . . . Left: Artichauts à la Barigoule, a Provençal specialty, prepared with a delectable Vergé sauce. Right: Two gourmand salads, excellent luncheon fare—top, chicken-liver pâté surrounded by marinated vegetables; bottom, shrimp with crayfish, tomatoes, green beans, and truffles.

Above: A Vergé twist for chicken—roasted and served with sautéed garlic buds (subtle, not at all overwhelming), green beans, and herbs. Left: Three molded additions that dress up any dinner—potato custard, spinach custard, chicken pâté. Right: M. Vergé in the Moulin's herb and flower garden, preparing the ingredients for a refreshing Coupe de Champagne.



Right: Moulin de Mougins's creator, chef Roger Vergé, at work whipping egg whites for his fabulous orange-laced chocolate mousse, a superb way to end one of his or your Vergé cook-alike meals. Left: A light luncheon surprise, sole or flounder fricassee, with carrots, green beans, and scallions. Below: Daurade, a local fish, sautéed, then served with a pitcher of sorrel sauce.

FRANCE'S DEEP SOUTH: TOP EATING

By Arthur Gold and Robert Fizdale

On the wall of a busy market-café in Lyons, there hangs a sleazy red and gold banner inscribed *Mafia de la Cuisine Française*. Under it each morning sits Paul Bocuse, the smiling godfather *numero uno*, surrounded by other great chefs of the region. Far to the south, three miles up the hill from Cannes, another member of this merry Mafia sits in the garden of his three-star restaurant, the Moulin de Mougins. He is Roger Vergé, the good son of France's fabled food "family."

It was only nine short years ago that Vergé, after cooking his way from Algiers to Monte Carlo, from St. Moritz to Kenya, from the Plantation Inn in Jamaica to the Tour d'Argent in Paris, settled down in his earthly paradise. Though not a *Provençal*, the gentle, handsome chef has taken on the sunny, southern qualities: ebullience, earthy directness, and that special *joie de vivre* that comes from living surrounded by Provence's perfumed beauty. At the Moulin, sipping Vergé's pre-lunch, strawberry-strewn Coupe de Champagne, one feels a million miles away from the high-rise condominiums of Cannes, which looks more and more like Miami-*sur-mer*.

The gently terraced garden throbs with color. Roses, nasturtiums, poppies, mimosa, all grow in a superb disarray, artfully arranged by Vergé and his wife. Herbs grow in giant profusion. For perfect creature comfort, this is the spot in which to lunch or dine. Or, if you prefer, choose the inviting dining room built around a seventeenth-century millstone, with a triumphant wall of picture windows the only thing separating it from the garden. *(Continued on page 288)*

From a great restaurant, in an ancient mill, come recipes for the best of Provence's cuisine

David Massey



Princess Pia Ruspoli

a certain informality at night



appeal, Italian style! Pia Ruspoli and the new informality of evening-dressing—the fabrics, the narrow line, the ease. Here, from the Italian collections, in soft tops and pants...

Modern beauty...former film actress Pia Ruspoli lives in Rome, New York, and Paris, travels the world with her husband Prince Sforza Ruspoli. For fashion, she always comes home to Valentino... her delicate, blond looks capture the mood of his soft-smocked pyjama, *left*—in sand-colored crêpe de Chine with a lace-collared blouse and high-waistband pants. Braghenti silk, The Ideacomo Group. About $690. Valentino Boutique, New York, Washington, DC, Detroit; Charles Sumner; Frost Bros.; Neusteters; I. Magnin. Hair, Alice for Xavier, New York; makeup, Ariella. When we say a blouse can turn a look, *inset*...André Laug's crêpe de Chine print in palest pink, beige, green, and blue, with a tiny-pleated collar. T.J.S.S. silk, The Ideacomo Group. About $560. Bergdorf Goodman; Nan Duskin; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Holt Renfrew of Canada. Hair, Raul of Leslie Blanchard; makeup, Sandra Linter. Accessory information, next to last pages.

Bob Richardson



Bob Richardson

a certain informality



The message from Italy: always, the body! A new revealing at night in bare, wrap-and-tie prints worn by Andrea Marcovicci

Andrea Marcovicci brings a special excitement to everything she does—and wears! Whether she's on screen—last in *The Front*, next in the thriller *Kings and Desperate Men;* or singing—last month at New York's Reno Sweeney, before that in the Chicago try-out of her starring musical *Nefertiti*—Andrea has a style of her own. She collects antique clothing, but couldn't resist Gianni Versace's ultra-modern "Star Wars" prints. *Left,* in cobalt-blue silk crêpe de Chine, the scarf-tied top, solid-and-print sarong-tied skirt. For Complice. Menta silk. About $385. Henri Bendel; The Twenty-Four Collection, Miami; Claire Pearone; Lou Lattimore; Country Club Fashions. *Above,* the barest black linen camisole, print-and-solid sarong-skirt in silk crêpe de Chine. For Complice. Menta silk. Braghenti linen, from The Ideacomo Group. About $400. Barney's, New York; The Twenty-Four Collection, Miami; Claire Pearone; Lou Lattimore; Country Club Fashions. Hair, Garren at The Plaza; makeup, Sandra Linter. Accessory information, next to last pages.

Andrea Marcovicci



Anne Hoffman

a certain informality

On Anne Hoffman, the options of being in a dress...new, easy allure from London and Paris!

Anne Hoffman never stops. She's a ballet dancer; actress—her first film: Lina Wertmuller's *A Night Full of Rain;* author—her just-published book: *Echoes from the Schoolyard* (Hawthorn Books) about basketball players (she and husband Dustin Hoffman are great fans); mother of two daughters. When it comes to dressing, Anne looks for things that are "just a little different." *Left,* Zandra Rhodes's black silk jersey punk dress piped in purple, with safety pins and purple beading. About $495. Bloomingdale's; Sakowitz. *Above,* from Chloé, in the thinnest rust-and-blue printed silk—the slide-y coat, belted over a matching tunic and wrap skirt in rust cotton. Silk by D'Este. Cotton by Bini. (Both, from the Ideacomo Group). About $1620. To order at Saks Fifth Avenue. Nan Duskin; Neiman-Marcus; Charles Gallay. Hair, Garren at The Plaza; makeup Sandra Linter. Accessory information, next to last pages.

Bob Richardson

BEAUTY

real NEWS

Real color! Real cut! Real polish! That's what you call news. Color you just brush on and blur—beautifully. Cut so easy it simplifies your whole life—with a snip and a shake of your head. Polish every shining inch of you will revel in—and everyone in sight will enjoy, too. They're yours for the asking. You have only to say the words...as we do on these twelve pages.

brush on

Tawny roses, peaches, and apricots spread over the facing page in a euphoric blur of color. Not a line in sight. Not a hint of how the color got there. That's because it is all done with a brush —and Estée Lauder's new Tea Garden Colors (see page 262). Brushwork, these ten pages, Sandra Linter.

Albert Watson



real COLOR

Real as slate! Real as straw! That's the kind of color we are talking about here. Why? Because color that looks like an odd choice in the jar is often the one that looks best on your skin. (We show you the difference on these two pages and the details on page 289.)

An eye shadow that makes you think of nothing so much as smog at sunset is the one to grab instantly—it is sheer violet on your lids. A little jar of something in an unmistakable shade of chewing-gum pink is, from the moment you first put it on your skin, the only foundation color you want to wear.

"And cheek color just can't look too dusky," says Ann Gottlieb, director of product development of Revlon's Group III, "if you are using a powder blush. A clean powder color is very difficult to work with. It should be brownish—and the duskier, more muted, the better. A cream blush, on the other hand, can be rosier because it blends in well." In other words, never let yourself be carried away by the way color looks on the tester stand. Buy it for the way it looks on your skin.

Pablo Manzoni, creative director of Elizabeth Arden, adds this expert bit of advice: "Never color-test foundation shades on the back of your hand—it is a disaster. You must try it on your cheeks, or on your jawline. The skin on the back of your hand is very different in coloring and texture from that on your face. The same goes for rouge. Never mind what make-up you have on when you buy your rouge. You must see how it looks on your face. That is infallible. Nothing else is!"

We show you, on these two pages, the many ways of real color—in the container, crumbled, smudged on paper, or brushed on your skin. And, together with scissors and chamois (the two other symbols of real news this spring), *opposite*, is the clincher for every look—a brush. Sable. Mink. Badger. Camel's hair. Boar. Whatever. As long as you brush-on-and-blur. Beautifully. Blur everything but your lips. So your skin looks glorious without anyone's ever knowing why. *(Continued on page 289)*

Albert Watson

Don't choose color for the way it looks in the pot. Choose

Red Plus. Lip color by Christian Dior

Slate and Straw. Eye color by Calvin Klein

Honeys. Eye color by Elizabeth Arden

real NEWS

it for the way it looks on your skin

Simply get your hair good and wet when you take your



real EASE

Wash. Blot. Shake. What could be easier! All it takes to do your hair now is six or seven minutes a day—if you shower, even less. And that goes for the great new Paris looks cropping up at Mod's Hair and Maniatis (page 271) as well as the one you see here. You don't need a dryer. You don't need curlers. You don't even need to think about unsnarling as you dry. The way the hair is being scissored in every one of these cuts, there really are no tangles to work out.

Your whole day is simplified. For one thing, you travel light. No comb. No brush. No problem digging out a scarf when it rains. Simply a fast run-through with your fingers when you feel like freshening up.

Now, say your hair is superfine. Or a bit thin. Does that mean you have to forget every word you've just read? No, absolutely not! This is where "back-up" comes in.

Take coloring—that's one sure way to give your hair body. Natural henna treatments help bulk things up, too. So do perms —and there are two brand new ones which do that, and *only* that.

Let's start with one called a piggy-back perm. If your hair is the hopelessly flyaway kind, this is probably the answer. Alternating sections are rolled on small rods, going right around the head. Then the sections in between are rolled on big rods, and each of these sits above two small ones in piggy-back fashion—hence the name. The perm itself is extremely light. And when the hair is taken out of the big and small rollers, it tumbles into easy waves. Giving you all the body and bounce you want.

"Weaving" the perm in is another way of adding body. Hair is lifted with a shuttle —exactly as one lifts the threads of a loom. Strands picked up by the shuttle are permed on large loose rollers. Those not picked up are left uncurled. The effect is a touch helter-skelter—just what you need as a base for the new cut. Both perms, Vidal Sassoon. Towel, both pages, by Martex.

...then blot with a

Albert Watson

shower

dry



towel, shake well, and forget about it for the rest of the day



real CUT

Think of triangles, *left,* and you've got the whole picture, *opposite*—a beautifully unkempt look that is real news now. The special point: method, not madness. Shape is slant-cut right into the hair—there to stay. So you have a wonderful tousle. And nothing can wreck it—your hair is *always* in perfect shape.

The technique is completely new. Every clump of hair is scissored at a sharp angle —longer in the center, shorter on the sides. What you end up with is triangles, triangles, triangles. All over your entire head.

To cut the hair this way, the scissors themselves have to be razor-sharp. The snipping is done against the grain, so the scissors really chip into the hair each time. That's what gives you so much body, texture, movement, depth of color—and such a lastingly fresh-cut edge.

The hands and super-sharp scissors you see here belong to Darryll Benson of Vidal Sassoon in London, who flew to New York to do the cut for Vogue—and it's his handiwork you go on seeing for three pages more. But you can get the cut at any one of Vidal Sassoon's Salons. Carola Polakov sweatshirt. Earrings by Aurea.

Scissoring—that, in a word, is how one single cut gives

Albert Watson



your hair new texture, movement, shape

buff!

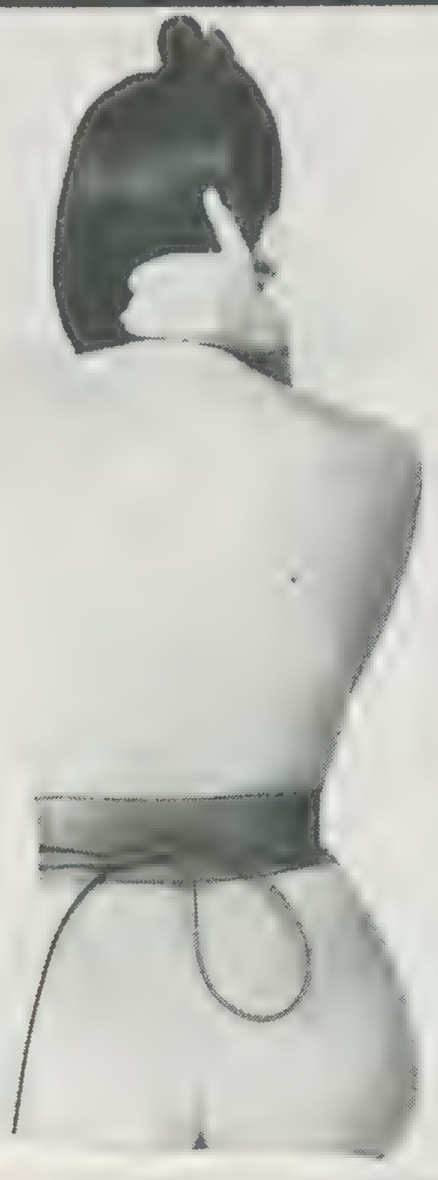
We think skin should really look polished now. The kind of shine that gets more so every day. How do you do this? Pour some bath oil in the tub when you take your bath. Dry off. Pour on more oil. Buff to a high shine—with a big piece of chamois and a little elbow grease. Then bare your skin—as much as you like. And as often. This is, after all, the season to shine and show. Norell Perfumed Bathing Oil. Chamois from the American Sponge & Chamois Company, Inc. Polished hair jewel by Ted Muehling at Artwear. Martex towel. Hair, Garren at The Plaza.

real POLISH

Shining skin is what every body needs now

Waists are in. And it isn't inches that count. It's curve—as far as the eye can see

cinch



A small waist can be a cinch—polished leather you wrap and tie with a rawhide thong. Belt, Cara Croninger for Heaven. What else do you put on? Norell's Perfumed Bodylustre. Everywhere. For your nails. Revlon's Nail and Cuticle Conditioner—Cuticle Massage Cream—buffed with their chamois buffer. That adds real polish, too.

The firmer your body, the easier it is to polish. So here is a daily half-dozen worked out for you by Charles T. Kuntzleman, director of the YMCA's Fitness Finders Program and author of *Activetics* (Wyden-McKay).

Arms. Rest *derrière* against desk or table, hands on edge, feet about 3 feet out. Slowly push away, arching back and extending head. Repeat 6 times.
Bust. Grab left elbow with right hand, right elbow with left hand. Push arms together, full force. Repeat 8 times. Rest. Repeat 8 more times.
Waist. Step forward on left foot, twist upper torso to left, and swing both arms to left. Alternate. Exhale, twisting. Inhale, returning to forward position. Repeat 10 times, alternating.
Derrière. Place hands on table. Keeping upper body straight, feet 12 inches from table, raise left leg back and up as high as you can. Alternate. Repeat 6 times.
Hips. Stand with hands on hips, feet together. Raise left leg sideways as high as it can go. Alternate. Repeat 10 times.
Thighs. Sit erect, hands on side of chair for balance and legs extended at angle to floor. Raise left leg waist-high. Alternate. Repeat 6 times.

Backs are on show—beautifully smooth, indented, sensual

Legs are out from under—gloriously long, strong, firm, pared and polished

Albert Watson

International

BEAUTY NEWS

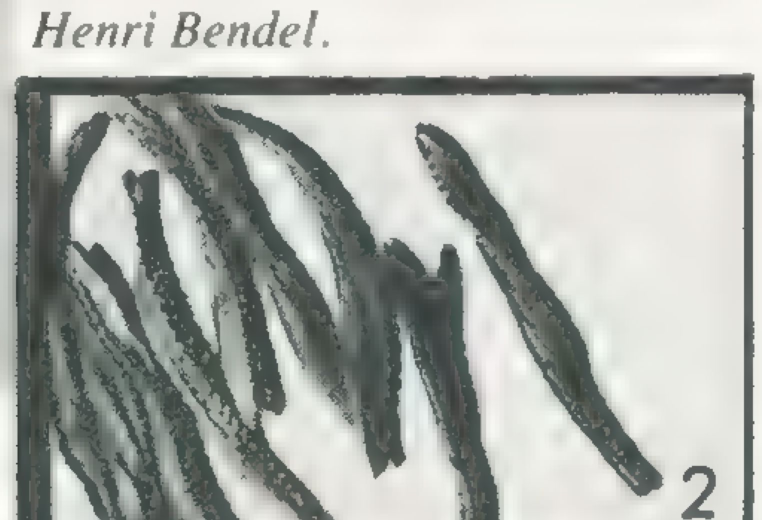
Here's a world of news—about hair, makeup, fragrance, and great skin care

n.y.c...



1

'78 New York looks—and right off the top of your head. Here is one that Louis Alonzo of Pipino-Buccheri can show you how to do any time: **(1)** *Hair "skeined" with silk and caught with tiny pearls, gold leaves.... Brandyn of Suga at Bergdorf's sets hair by first twisting strands, then wrapping them around hand-sewn leather-covered wire "pods"* **(2)** *from S & S Leather. Results: VOLUME—more or less, depending on strand size....To keep your eye on (and your hair up): the big, beautiful ornament. Among best seen* **(5)***: Mary McFadden's 22k-gold-dipped sprays. About $120. At Bonwit Teller. Ted Muehling's "bird" clips. About $200 and $250. At Artwear. The natural-horn combs from Vesla Frank & Belle McIntyre. About $7. At Henri Bendel.*



2

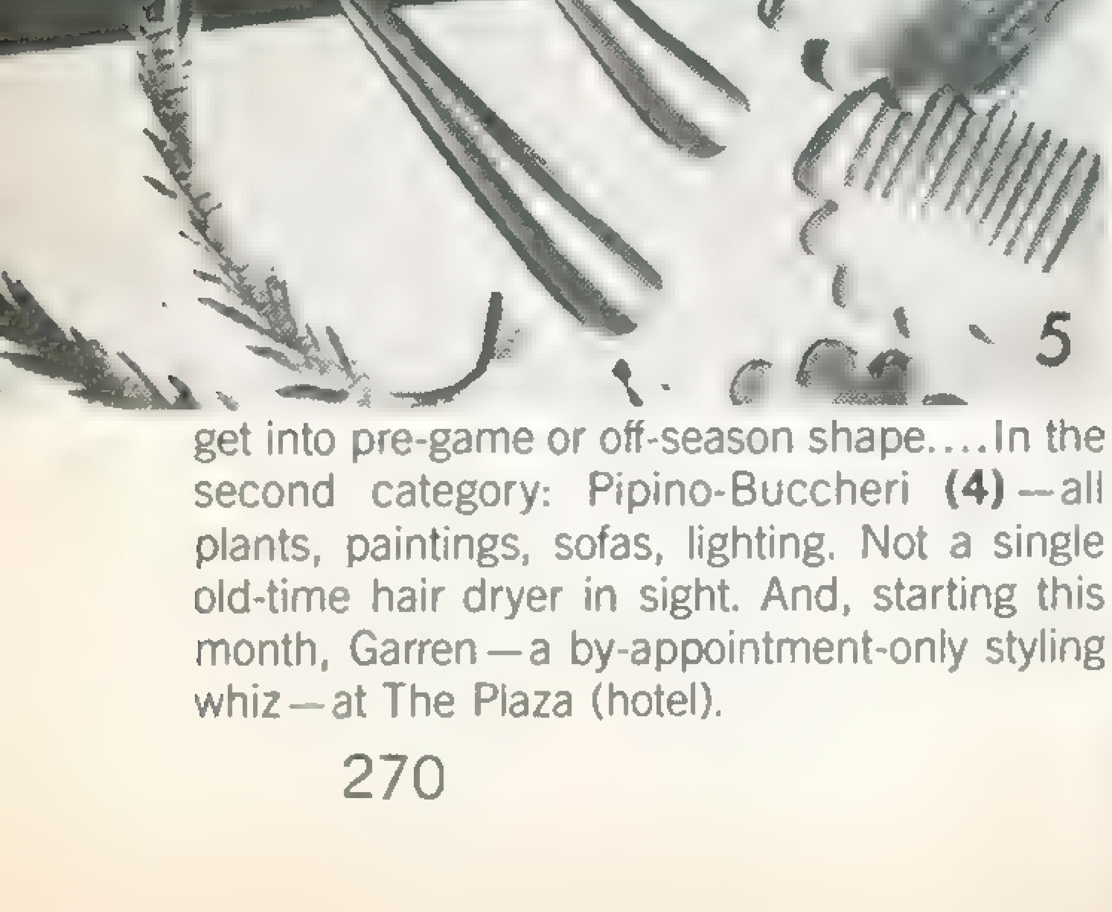
Beauty haunts popping up *everywhere:* the health club; the hair-cut-hair-care-only salon. In the first category, most-talked-about get-in-shape place is Nautilus Sports and Medical Clinic **(3)** where non-pros (some men, some women) are taking advantage of the private trainer-guided workout sessions athletes use to get into pre-game or off-season shape....In the second category: Pipino-Buccheri **(4)**—all plants, paintings, sofas, lighting. Not a single old-time hair dryer in sight. And, starting this month, Garren—a by-appointment-only styling whiz—at The Plaza (hotel).



3

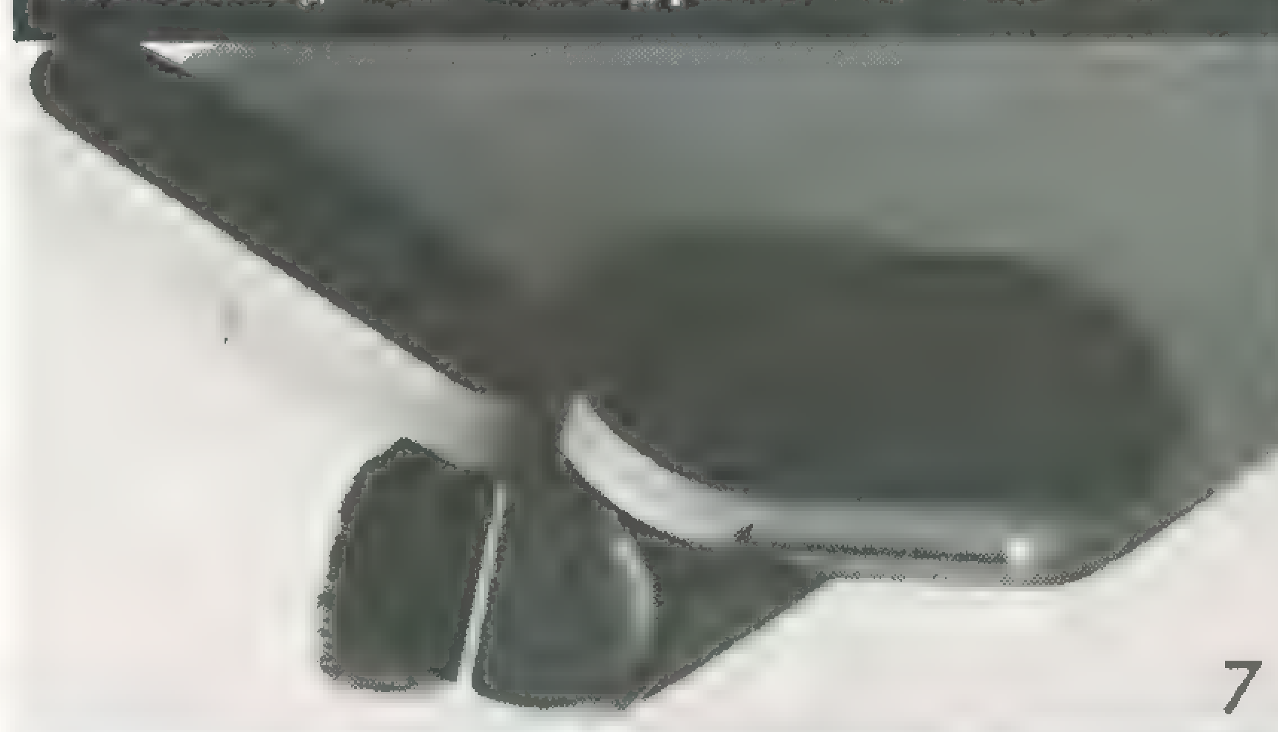


4



5

Compact news: Designer makeups just out this month in very small, beautiful cases—with *sensational* brushes. Making the point perfectly: the minuscule sable one that comes in Diane Von Furstenberg's new Shading powder (8). Color's so subtle that you only need a tiny bit....Halston's brilliant additions to his collections: nail, eye, and cheek color called "rouge" (6) in an Elsa Peretti ivory heart....From Calvin Klein, and part of his oval-themed makeup line, his flat-out lip color—the *first* case ever designed to lie on its side—and burgundy-lacquer blusher/brush duo (7). **More about spring makeup color, page 262.**



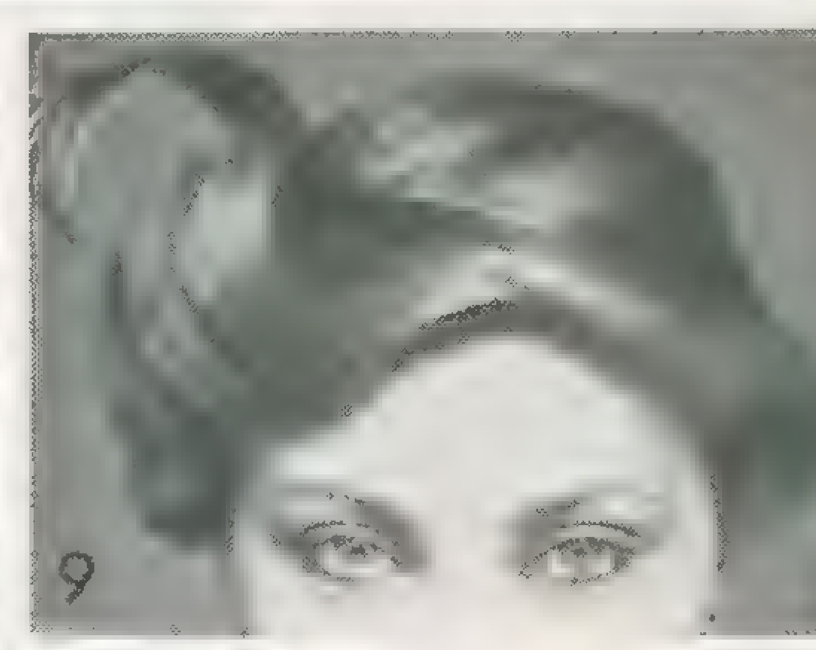
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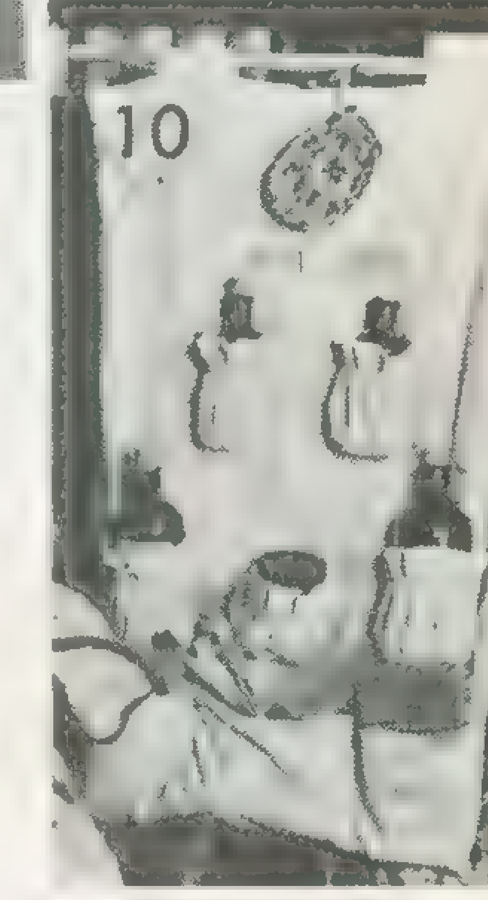
london...



9

From London Vogue come these headlines: free-form *coupes sauvages* or, in complete contrast, small neat heads — wrapped/rolled/plaited, often with wispy strands, softening the face.

At Molton Brown—where Kerry ("this hairdresser, most creative") sweeps hair forward, rolls it to the side **(9)**—hair health is a really big thing. They sell a complete line of natural products **(10),** all *very* British—in brown standard-apothecary bottles and tiny floral-print cotton quilted holders.... More hair news: two salons just opened by New York super-cutter Roger Thompson and ace haircolorist Daniel Galvin (ex of Leonard's)—whose clients include Bianca Jagger, Twiggy, Zandra Rhodes—called Hair Colour Consultants, Ltd., specializing in natural-based products. Natural seems to be, head to toe, the BIG London trend.



10

"There's a terrific emphasis on: health, care, shine — with henna and herbal treatments strong." To have there or to take out: the Henna Health Centre's all-natural hair treats **(11)**—for supermost polish and shine.

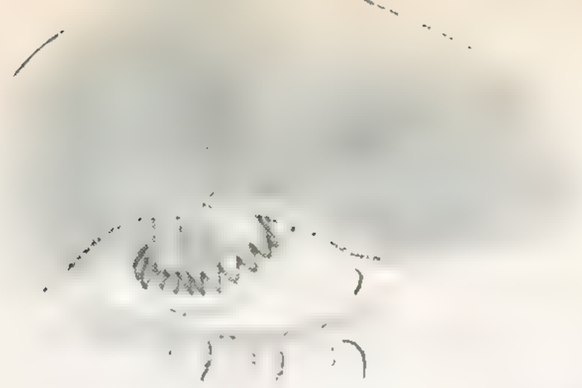


11

Flash: Fitness spot — The Sanctuary, right next to the Dance Centre in Covent Garden—and it can be your very own sanctuary, for a price. . . . At charming Penhaligon's **(12)** every fragrance can be mail-ordered anywhere and, for a gift -and shilling or two—put in antique scent bottles (what they're known for). New Yorkers note: opening this month in Bergdorf's—a re-created Penhaligon shop. . . .Then, there are all Nina Campbell's beauty/bath fragrances—among them, Agraria in Limoges china. . . . And from New Age Creations: can't-keep-stocked herbs-for-the-five-senses collection; wheatgerm bath oils, scented lavender/basil or violets/roses, dream pillows, and our favorite: Potpourri Moth & Bug Repellent.



12



18

Jacques Clemente, Elizabeth Arden's makeup expert in Paris, believes, "there are no overly made-up faces today." Make-up—neutral and skin-warming **(18)**—e.g., Arden's Window Box Colors Collection, goes on in layers—little in the morning, when light is strong and piercing, more during the day and on into evening, becoming subtler as the light changes, softens. Two ways Alexandre sees the small, neat head **(19)**—each with a version of this year's big hair clip. . . .



19

paris...

From Paris, the word is scissors. After many a season of long, frizzy hair, it is all getting cut off. One of Jean-Marc Maniatis' *petite tête* looks **(13)** blunt cut, slightly layered, great any of a dozen ways—here, his *Brosse Sauvage*. Also from Maniatis, the oversized barrette **(14)** in gold, silver, assorted pastel enamels. To mail order: $5.50 (large), $4.50 (small), 10-16 rue Pierre Guérin. Plus postage. State colors. . . . From Mod's Hair, silk tassel **(15)**—just made (by hand) to swing in your hair. And a whole new think: 98 percent of Mod's Hair clients come to Mod's top stylists, Frederick and Guillaume, for their great super-short cuts—the best in Paris. Mod's success secret: noting the terrific basic cuts on men in the street, then doing straight steals—on women.



13

14

15

16

17



At Patrick Ales, a great beach look: wet hair sectioned into ponytails **(17)** *rubber-banded at intervals and left to dry into soft, pretty waves. . . . For treatments, Ingrid Millet's skin replenisher—Perle de Caviar made with the real thing* **(16)***—is a real luxury (about on a level with rinsing your hair in French champagne). . . . At the Orlane Institute, everyone goes for their wonderful herbal skin treats. And Grain de Beauté is . . . "the most fantastic little shop, selling all sorts of bath/beauty products."*

Photographs by Scott Heiser, Mary Russell, Steven Fine, John Swannel, Lynn Karlin

italy...

In Florence: Pharmacy-shopping—the best place for soaps, bath oils, flower scents (21) from Nota E Suoi Prezzi on the Via Bella Scalla; worldwide mail-ordering, too. . . . In Milan: hair maven Dina Azzolini, now strictly doing cuts and care, has a wonderful flower-full cream hair bath, which she puts up in glass milk bottles (20). . . . Here, the hair look is all soft—glamorous waves, no frizz. From Italian hair stylist Aldo Coppola: a brand new ridged permanent roller (22)—creating soft ripples instead of frizz.



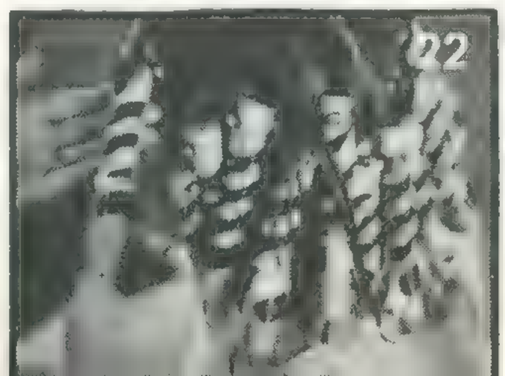
20

In Rome, star makeup expert Gil Cagne uses a thin film of bronze cream all over to give a "bonne mine" (good complexion). . . . Health clubs—the rage: Montecatini has been "rejuvenated," and now young beauties are all taking the famous mud baths. Other spa spot: Rapallo. And in Milan, The Skorpion Center, where the post-workout diet boasts wonderful salads, and San Pellegrino mineral water.

Seen in discos everywhere: girls in men's dinner jackets and black tie—but always with pretty hair, pretty makeup. Their coloring: pale skin, smoky eyes, deep lips—and always a healthy glow. (That's the one thing *everyone* wants.) Nando Chiesa works with what he calls "shadings," rather than makeup. To get the same effect, Alberto Fava says: "Always using your same/favorite colors has little to do with wearing makeup. Makeup doesn't stand alone; it changes along with clothes and the look of your hair, depends also on mood and season. Above all, makeup must never conceal complexion."



21



22

Not-to-miss place in Milan: La Bottega di Lunga Vita, the old-fashioned health boutique, where one can still find hand-mixed herb teas and—craved by Italians—nonfattening pasta!

INNER INFO: YOUR

By Melva Weber

Your skin is a protective wrapper, an organ of sensuous pleasure, a messenger of pain, a sheath with work to do. Your skin discards waste, fetches supplies, exudes lubricants, nourishes the growing hairs, sustains the nails on toes and fingers. Skin tells you when you're being touched, pressed, stroked; feels warm or cool, guards against too-hot, too-cold; can tell wet from dry, tweed from velvet, or detect the lightest breeze.

Skin makes up one-tenth of the body's weight. Skin surface, two square meters. Skin reports total health by its color, tone, texture . . . may warn of trouble in the body by erupting in rash, by discoloring in jaundice, by sending up boils, crusting, oozing. Starting on these two pages, what you need to know about your skin, how to keep it healthy and beautiful.

How to have superskin

Your hide is as healthy as you are

Healthy skin needs the right feeding. For example, an oily skin may reflect lack of vitamin B_2 or riboflavin. Best food source of B_2 is liver; a good source, milk. Oily and pimpled skin may be protesting shortages of vitamin B_6 (pyridoxine). Add to diet, good B_6 sources—pork, veal, wheat germ, bananas.

Using The Pill can increase B_6 and folic acid needs by as much as ten times; on The Pill, you may need supplements. Vitamin A is a primary skin-health vitamin. To get it, seek out dark-green and deep-gold vegetables and fruits.

Prematurely aged and dry skin may be in need of B vitamins, pantothenic acid and niacin. Abundant in pantothenic acid: eggs and liver. Rich in niacin: beef, mushrooms.

Keeping skin smooth and supple means keeping it moist. Skin is moisturized by sealing in water, said dermatologist William N. Slinger, M.D. To make your moisturizer cream or body lotion work best, use it immediately after soaping and rinsing your face, or after bath or shower when your skin has taken up water. A humidifier in your home or office can help to counteract the drying effects of climate or overheated rooms; lowering the temperature helps, too.

Your live-in organ, skin helps to make your health—and shows it

Acne wipeouts: latest moves

Ugly red "zits" now can be zapped

Today, something can be done for those whose faces break out in spots—and those can be a good many of us, since acne may be almost a lifelong problem. "The doctor may tell a young girl with acne, 'Don't worry. It will go away after adolescence.' That's bad advice for girls; acne will not go away, especially if it is severe. It can go on for years."

That's the opinion of Albert M. Kligman, M.D., Ph.D., chief of dermatology, University of Pennsylvania School of Medicine in Philadelphia. Though young males may have more severe cases of acne, the condition is likely to subside as the adolescent period passes; but the female skin, according to Dr. Kligman, matures more slowly, the adolescent acne trails off at a much slower rate and can leave damage behind.

What is acne? It starts in a sebaceous follicle—a tiny, pocket-like skin pore that produces sebum, a natural fatty secretion that keeps skin supple and can make it too oily; or it may start in a pilosebaceous follicle, a gland that boasts a tiny, frail hair.

The follicle becomes packed with sebum mixed with fine skin debris forming a tough, waxy plug that dermatologists call a comedo (plural, comedones). When the tip of the plug forces its way through the pore opening, the top darkens—and, presto, a blackhead is born. The following stages of acne include inflammation and even rupture of the gland, causing swelling and redness, leading to tiny wells of pus, bacterial infection.

It's wise to have medical treatment for acne at any age; to shorten the attack and to ward off scarring. What treatments are used most successfully by dermatologists today? From the medical text, *Acne: Morphogenesis and Treatment,* coauthored by Gerd Plewig, *privatdozent,* department of dermatology, University of Munich, and Dr. Kligman:

Be a patient patient. Skin problems usually take a long time to treat. Give any prescribed treatment at least eight weeks' trial before judging results.

● Exfoliants, or peeling agents: Tretinoin, also known as retinoic acid and vitamin A acid, is potent, stings like fury, turns the skin bright red and scaly; but it works wonders for many

(Continued on page 284)

When a face turns red: a case history

Stress produces strange disease—almost permanent blush

High-powered, successful clothing buyer Alice W., thirty-two, with delicate, English-rose skin, rushed in alarm to Peter Horvath, M.D., a Washington, DC, dermatologist. Bright red, inflamed patches studded with beneath-skin pimples were developing on her cheeks, chin, and forehead.

Diagnosis: rosacea, a non-acne condition capable of scarring, pitting, and permanently damaging the face in the "blush" areas. Here, the near-surface blood vessels apparently become exhausted, lose elasticity, fill up with blood they can't expel.

"We can't cure rosacea," Dr. Horvath told Alice, "but we can clear it up with broad-spectrum antibiotics, such as tetracycline.

(Continued on page 285)

SKIN

Dark side of the sun: cancer

Tanning may be your own worst friend

If you love the sun and outdoor sports, you may be risking serious damage to your skin. Ultraviolet light, power component of sunlight, speeds the aging of skin, is the prime cause of skin cancers (which are now turning up on people in their thirties), though some chemicals, radium, X-rays also are capable of inducing cancer, and genetic influence may predispose.

Ultraviolet radiation is most intense between hours of 11:00 A.M. and 1:00 P.M. National Cancer Institute scientists mapped the incidence of skin cancers, found them directly proportional to amounts of sunlight—higher in South and West, lower where sunshine is less strong, shorter in duration.

Sunbelt dermatologist William N. Slinger, M.D., of Clearwater and Fort Myers, Florida, former head of dermatology at University of Illinois' Rockford School of Medicine, said: "We see a lot of skin cancer in this part of the world; not just because it's Florida, but because people who come here from less sunny places, many of them light-skinned, often are not prepared for the intense sunshine."

Most common of skin cancers, and most easily cured, are basal-cell and squamous-cell carcinomas. (Two more dangerous malignancies, melanoma and mycosis fungoides, are not strictly classified as skin cancers, may affect other parts of the

(Continued on page 284)

Your skin on strike

Stop breaking out in allergic spots

One widespread cause of skin distress is an allergic reaction. If you break out in hives or rashes, the cause may be something you ate or just something you touched—or were touched by. This kind of skin problem is known as a "contact allergy."

The study of contact allergy is now a more exact science than it once was, according to Washington, DC, dermatologist Peter Horvath. The North American Contact Dermatitis Group, an elite of super-specialists, helps patients referred by doctors baffled in efforts to track an elusive substance that attacks the allergic skin.

"Generally you see only an eczematous response, with redness, oozing, and crusting," said Dr. Horvath. "But the distribution of this can tell you something. For example, with the common nickel allergy you may have an eruption exactly where your brassiere fastener touches you. Some metal eyeglass frames, some jewelry and earrings in particular will give away the presence of allergy to nickel. If you make a habit of holding hairpins in your lips while doing your hair, you may produce an allergic lip eruption because of the nickel in the pins. Watchbands and safety pins are other giveaways.

"Once the commonest cause of allergic dermatitis, usually on the eyelids, was nail polish; but now nail polishes have been improved and don't have allergenic ingredients. But still with us as a common cause of allergic reaction is the white ink-like liquid used to correct typing errors. And hair-dye and fur-dye allergies often go together. Plastic eyeglass frames can cause contact dermatitis in allergic people. Sometimes, this sensitivity starts on the cheeks. Then, two weeks later, it turns up on the eyebrows and behind the ears. By this time, it's quite apparent what caused it. Some plastic frames have chemicals related to some shampoos; if you're allergic to one, you may also react to the others. But as a general rule, cosmetics are very safe to use. We dermatologists see the people who are the rare exceptions."

PUVA: on the way to a new cure

Drug/light technique hits psoriasis

At last, an effective treatment is being developed for one of the most distressing skin diseases, which unhappily afflicts eight million Americans.

Psoriasis is a noncontagious skin ailment in which cells grow too rapidly, build up silvery, scaly patches with inflamed red skin beneath. Best hope to come along for victims of severe psoriasis is PUVA; the P for psoralen, sensitizing drug given by mouth and followed by UVA, treatment with special longwave ultraviolet A light. PUVA treatment today is experimental, not yet FDA-cleared for general use by doctors.

Irwin M. Braverman, M.D., is professor of dermatology at Yale University School of Medicine, one of sixteen centers where government-backed clinical trials of PUVA, plus long-term follow-up of patients, are being carried out. He has three points to make on the conquest of psoriasis by PUVA:

● PUVA is a clinical success. Over 90 percent of the study-group patients have had psoriasis

(Continued on page 285)

Write and read

SKIN HEALTH: The AMA Book of Skin and Hair Care, Linda Allen Schoen, editor. By the American Medical Association (Lippincott, $4.95 paperbound). At your bookstore. Or write the publisher at 521 Fifth Avenue, New York, NY 10017.

SKIN CANCER: Leaflet, "Progress Against Cancer of the Skin" is available free of charge from the Office of Cancer Communications, National Cancer Institute, Bethesda, MD 20014.

PSORIASIS: Background of the disease, news of current research, help with specific problems. Write to National Psoriasis Foundation, Suite 200, 6415 S.W. Canyon Court, Portland, OR 97221.

tips...

● Dandruff severe enough to cause scalp redness, flaking, and itching can actually spread to the face, said Laurence Miller, M.D., program director for dermatology at the National Institute of Arthritis, Metabolism, and Digestive Diseases.
No magic cure, but good products are on the market; a dermatologist can help you to find the effective combination.

● The Pill has often caused acne to clear up; but today doctors will not prescribe estrogen for acne, because of possible side effects.
Some birth-control pills make acne worse.
If The Pill stirs up facial blemishes, see your doctor, who may switch you to a different formulation.

● Cosmetics are an essential part of modern life, says famed dermatologist Albert Kligman; they are very low in allergenicity, tolerated easily by almost all users.
But the hyperirritable blusher-flushers inspire Dr. Kligman's devoted efforts.
These fair-skinned ones are truly sensitive, not allergic, to some cosmetic ingredients that bother most users not at all. Example: they may react badly to a concentration of propylene glycol above 10 percent.
Dr. Kligman wants research to help the sensitive sort out cosmetics that don't inflame.

looks—and mood
rie now: one, all white,
tailored to the body. Think:
classic. *Left,* think fresh:
atest from Fernando Sanchez—
white drawstring blouson and boxer
shorts—to wear as an under-layer,
or alone at-home.. Both, of
Dacron and cotton (Registered Fabrics).
Top, about $44; shorts, about $24.
Late March, Bloomingdale's; Filene's;
Nan Duskin; Garfinckel's; Higbee's;
Frost Bros.; Bullock's Wilshire;
Creed's of Toronto.
Right: The clean lines, the kind
of ease you'd expect from Halston—
an alabaster satin soft-cup bra
and asymmetric slip, bias-cut
and slit off-center. For Vassarette,
of polyester. Bra, about $9;
slip, about $25. Lord & Taylor;
Carson Pirie Scott; Bullock's.
These 4 pages: hair, Garren at The
Plaza; makeup, Ariella.

LINGERIE NEWS

BOTH SIDES OF THE STORY:

Arthur Elgort

THE SPARE AND SIMPLE, TAILORED, PURE WHITE...AND

The alternative to streamlined spareness: beguiling teddies, camisoles and gowns in sheer lace and satin . . . to wear for day or for sleeping—or just for the prettiness! *Left:* Lace everywhere! —the white camisole with satin straps, and matching boxer shorts scalloped at the leg. By Olga, of nylon. Camisole, about $12; shorts, about $10. Late March, Lord & Taylor; Strawbridge & Clothier; L. S. Ayres; Dayton's; Sakowitz; Bullock's; Frederick & Nelson. *Opposite:* The charm of a lace-edged drawstring teddy in steel-blue satin polyester. Christian Dior Lingerie, about $45. April, Bonwit Teller; Garfinckel's; Montaldo's; John Baldwin; Marshall Field; I. Magnin. . . . And for skin—more satin-smoothness: Miss Dior Perfumed Body Lotion. *Inset:* Shirring and satin ribbon on a short, white-lace gown. Sheer, slide-y, all-body—what happens when Saint Laurent turns his hand to lingerie! Yves Saint Laurent Lingerie of nylon lace, about $100. Henri Bendel; B. Forman; Hudson's; Marshall Field; I. Magnin; Frederick & Nelson. Accessory information, next to last pages

DELECTABLES! ALL THE NEW LACY DELIGHTS AND THE

LINGERIE NEWS

LUXE OF SATIN

JACQUELINE BISSET

(Continued from page 239)

couldn't quite figure out what was happening but it worried me a little. I know I wouldn't react just by being frightened—I'd punch the blighter in the face. I'd rather be the person who causes a bit of trouble herself; I like to gear people up and make them positive—that's what I'd like my contribution to be."

"As a character or as an actress?" I ask.

"As a person."

"But aren't you known through your work?"

"I don't want to be known through my work. I would much rather be known as a person."

Bisset has just finished playing the world's greatest pastry cook in the film *Someone Is Killing the Great Chefs of Europe,* and she is staying with her parents in the country outside London. For her, it is that stimulating but uncomfortable time when the hectic pace of a year of hard work and heavy traveling has abated and, in the calm of her holiday, perspectives on her life have come, unbidden and a little awesome. With every word, she dismisses the passive role that has been imposed on her.

"The Deep? It did what it did, and it's been good for me. The diving made me feel less of a coward; I conquered that fear. I'm not really athletic—I own tennis shoes and a tennis racket, but playing makes me laugh so hard that I always lose the ball. I'm not competitive about sports, and as an athlete friend says, 'Show me a good loser, and I'll show you a lousy athlete.' "

Jacqueline Bisset's body is slim and perfectly shaped for the screen: large breasts and tiny hips. She claims she has deceptive bone structure, and that she was overweight in *The Deep*—"I was holding my tummy in all the way through that film. God, the pain." She now weighs 116 pounds, but says she used to be fat. "Modeling was six months of hell. I bought an enormous handbag and spent my time hiding behind it, moving it from my left to my right hip, depending on whom I was standing next to."

Modeling made her angry; so do myths about beauty: "It's one of the most destructive things, the judgment that comes from an unseen source and imposes insecurity on people. More and more, I'm aware of how much one is affected by it. I know I look like someone who's kowtowing to that very image—being a male-chauvinist object—but it makes me crazed. In Los Angeles, I hide; when I go out, I'll do everything I have to, the whole number—but that doesn't mean that I don't feel or resent the abstract, malevolent sort of force that is out there, judging one.

"The people I find most attractive are those who live for themselves, who are individuals and not faddish or part of a herd: a little marked. Faces like Picasso's, Schweitzer's, Auden's, Henry Miller's. Women like Signoret, Bancroft, Moreau—women with a strong personal life. Jane Fonda—her face has changed since she's become really interested in something. One shouldn't worry about looking one's age."

Jacqueline Bisset's face shows no signs of wear, her chin shows no signs of sag. Only when she smiles or laughs do sympathetic lines appear beneath her eyes. She draws my attention to them: "When somebody says, 'I love those funny little lines you've got under your eyes,' it's funny, I can accept it from a man, but not from a woman." I ask her about the title *Newsweek* conferred on her—"The Screen's Most Beautiful Woman." "I wish they'd gotten better pictures," she said. "I didn't think they made me look so great."

The Great Chefs of Europe is Bisset's first film comedy in English: She'd already done a French one, with Belmondo. Cooking used to play a big part in her life: "part of wanting to please, really—becoming the ideal woman. I used to exhaust myself cooking perfect things for dinner parties and get into a temper if anyone tried to help—part of that thing of wanting to be praised highly. But I've gone through that now and realized that simply putting a cheerful meal together is enough.

"When you're trying to be perfect, it puts terrible pressures on your guests. And I think part of being a woman is making people comfortable, emotionally, conversationally, or simply by plumping up the pillows on a sofa."

Jacqueline Bisset's own comfort comes

> "Part of being a woman is making people comfortable"

from having time to herself every day before she faces the world. "If the phone gets going too early or I wake up too late, I have to give up. I need a couple of hours and time to put my eyes on, because without them, I'm sort of Chicken Person.

"I feel less neurotic in California; I'm always better in the sun, anyway, even though my brain works better in cold weather. I like the intimacy of winter, it makes me want to connect with people. When it's cold, you put on a lot of clothes, you make a look, you have to pull yourself together more. In California, there's a laziness of behavior; people look more immediate, more accessible, and also less interesting. When I feel flat there, I dress flat, and when the mood passes, I look down at myself and think, 'What on earth? Who am I?' I can't cope with the person I've created—the drab English shoes I've put on—so I drive home and change. When I'm insecure and I feel my image needs bolstering, I go to hang out in Giorgio's and buy an outfit."

The whole problem of image is one that makes Bisset uncomfortable; she resents it when strangers come on film sets. "They have preconceived ideas in their heads about you and they sit there, judging you. Would a writer let total strangers into his study? A painter let strangers into his studio? If I had the power, I would ban everybody from the set. I'm paid to come up with the end result, and if people watch the scraps it's made from, I'm going to disappoint them. I'm not going to be what they think an actress is."

This was particularly evident during the filming of *The Greek Tycoon.* Paparazzi swarmed over the set, shot photos of the yacht with a telephoto lens; pressmen kept asking leading questions about Jackie Kennedy Onassis. "When I went into the film, I thought I was playing a figment of my imagination; I intended to suggest that kind of woman, her aura. And then everybody was nudging and winking and asking me about Jackie Onassis, and the paparazzi were always taking my picture when I was getting into cars with rollers in my hair. I began to see what it must be like for her.

"I feel sympathetic towards people like that—princesses, the queen—public entities. I have admiration for people who don't give into their fears, who are always perfectly dressed and disciplined. They are insurance policies for people, they make everybody feel that life won't change. I don't envy them; I couldn't do it.

"My feelings about the Levitt's yacht that we used in the film kept changing. First, I thought that it was too big; pointless having a boat the size of a house. Then we took it to Mykonos, and it was such fun—I thought this could be an incredible way to travel around. When I went off it again, I thought, 'What a rich peoples' trip.' But then the Levitts gave a party on the yacht, with their cook on board—it was excessive, frivolous, fun, wonderful."

For all that, Bisset is not the kind of woman who could marry a rich man; she is staggered by the lack of equality that she notices in Hollywood couples, and by the scarcity of couples who she feels are genuinely fond of each other. "You don't get any feeling of continuity, nor the feeling that there is any trust between them.

"It seems that the relationships people have in England, in France, are more real. I believe in equality—I've never had a really rich lover, nor one who was much older than I. I'd feel really insecure; I wouldn't know what I was contributing apart from the way I look, and that would make me worry about not being perfect. I like to be able to grow with someone and to help him grow, too. You can't mother an older man, and I've already got a father—what do I need another one for?

"I resent people who use their sexuality to get something: I've never had to do that—and the only thing it gets you in films is walk-on parts. I also don't believe in mixing business with pleasure, having your lover advising you about business. I need an emotional relationship, I crave that romantic side, and I don't want it to get mixed up with being looked after financially.

"People expect too much out of life. They want their work to fulfill on every level and they want their friends to fulfill them as well. I don't expect anything from people, and I get so much. I've begun to understand that everybody is self-motivated, no one is selfless, but if you don't pressure people they usually come forward."

Bisset talks about her emotions in the detached language of movie-making. "Most of us jump cut all the time. We don't go from loving a person to finding out about them gradually, but straight from seeing a tall figure in the room to imagining what we want to happen. We all want to be transcended. I prefer the idea of taking it slowly and finding out the faults with pleasure. I'm terrified of perfect images."

She's taking it slowly right now—listening to Mozart, Beethoven, Mahler on a new cassette machine that Vic gave her for Christmas, which reproduces sound perfectly. Crying at certain movements—"I have to be careful when I play music." Aznavour can, she says, drive her to suicidal but rather pleasant gloom.

And also sewing.

"I've been making curtains. I'm so happy at the sewing machine, with my foot on the pedal. I get a feeling of elation controlling that piece of material." ▽

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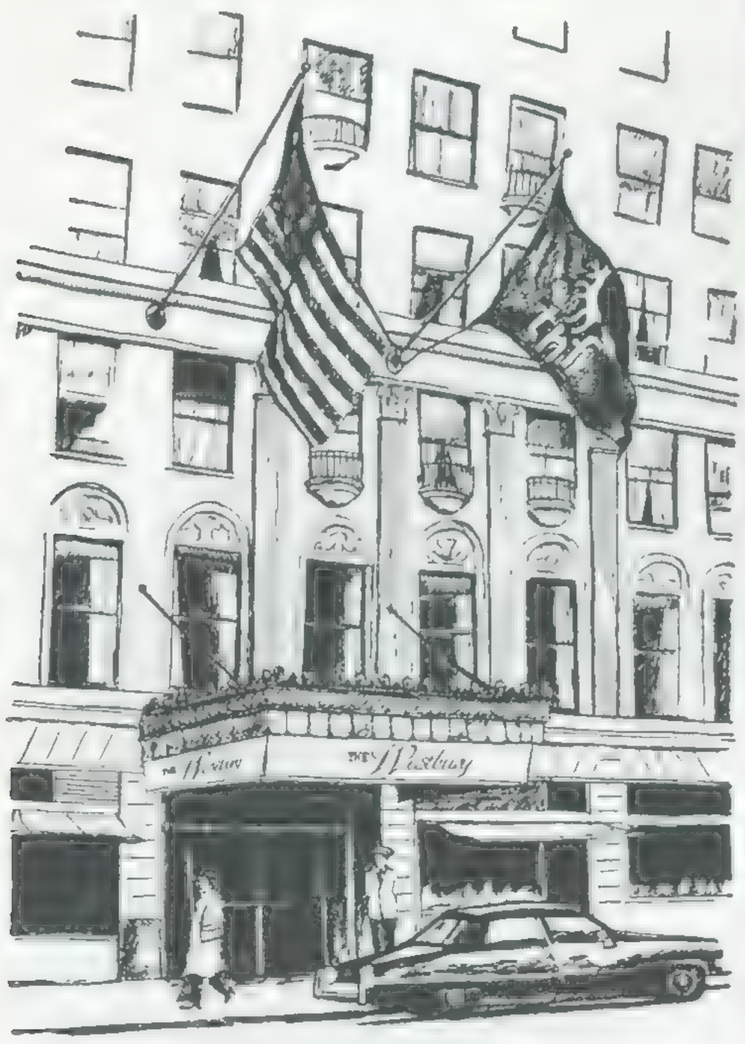
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MOMO

(Continued from page 241)

And Madame Rosa would put it in writing, with the bridges and dams, the whole public works. When he'd gone, she'd say Monsieur N'Da Amédée was completely *meshugga*, which means nuts in Yiddish, but that he was a dangerous nut and it was best to humor him if you knew what was good for you. It seems he'd already killed a few people, but that was between blacks and they had no identity, because they're not French like the American blacks and the police only bother about people who exist. One day, later on, he got into hostilities with some Algerians and Corsicans and she had to write his parents the kind of letter that's no joy to anyone. You mustn't go thinking that pimps don't have their problems same as everyone else.

Monsieur N'Da Amédée always came around with two bodyguards, because he wasn't very safe and he needed protection. Those bodyguards had such ugly mugs, they were so terrifying to look at, you'd have given them the shirt off your back in a big hurry. One of them had been a boxer and his face had taken so much punishment that everything was out of place, one eye was in too deep, the nose was crushed, some of his eyebrows had been torn off when the referee stopped the fight, and there was something wrong with the other eye too, as if the punch that had pushed the first eye in had pushed this one out. But you'd never seen such fists and arms. Madame Rosa used to tell me that you grow faster if you dream a lot. This Monsieur Boro's fists were so enormous they must have dreamed ever since they were born.

The face of the other bodyguard was still intact, but more's the pity. I don't like people with faces that are always changing, that shift in all directions and never look the same twice in a row. You wouldn't have trusted that man around the corner, I guess he had something to hide, who hasn't, but that bodyguard, I'm telling you, looked so false it made your hair stand on end just to wonder what he could be dreaming up. See what I mean? In addition he was always smiling at me, and it's not true that black people put children in their sandwiches. That's a lot of Orléans rumors, but I always had a feeling that I made his mouth water and after all they were cannibals in Africa, you've got to give them credit. When I went anywhere near him, he'd grab me and put me on his lap and tell me he had a little boy my age and he'd given him a cowboy outfit like I'd always wanted. A real stinker. Maybe there was some good in him like everybody else if you look hard, but he scared the shit out of me with those eyes of his that never pointed the same way twice in succession. He must have known it too, because he was such a two-face that one time he even brought me some pistachio nuts. Pistachio nuts don't mean a thing, they only cost a franc, tax and service included. If he thought he could make friends with that, he was barking up the wrong tree. I'm telling you all this because it shows why I had another fit of violence, under circumstances beyond my control.

Monsieur N'Da Amédée always came to dictate on Sunday. Women don't hustle that day, it's the truce of God, so one or two of them would always come around to take their kids to the park for a breath of air or treat them to lunch. I can assure you that some whores are the best of mothers, because it's a change from their customers and besides a kid gives them a future. Of course there are some that drop out of sight and you never hear from them again, but that doesn't mean they're not dead or haven't got some other excuse. Sometimes they didn't bring their kids back until noon the next day, so's to keep them as long as possible before going back to the daily grind. So that day only the permanent kids were home, which was mostly me and Banania, who hadn't paid a sou since last year but that didn't faze him in the least, you'd have thought he owned the place. Moïse was there too, but by then he was pending with a Jewish family that only wanted to make sure he didn't have anything hereditary, as I've had the honor, because that's the first thing you've got to think of when you start loving a kid if you don't want trouble later on. Dr. Katz had given him a certificate, but those people wanted to be sure before they took the plunge. Banania was even happier than usual, he'd just discovered his pecker, and that was his first experience in life. I was learning words I couldn't make heads or tails of, but Monsieur Hamil had written them out by hand and it didn't matter. I can still recite them for you, he'd be pleased if he knew it: *elli habb allāh lā ibri ghirhu subhān ad-daīm lā iazul* . . . Which means, He who loves God desires nothing beside Him. . . . Personally, I desired a good deal more, but Monsieur Hamil was making me learn my religion because if I stayed in France until death do us part, like Monsieur Hamil himself, he wanted me to remember that I had a country of my own, which is better than nothing. My country must have been Algeria or Morocco or some such place. Even if I didn't figure in anybody's documents, Madame Rosa was sure of that, she wasn't bringing me up to be an Arab for the fun of it. Anyway, she said that as far as she was concerned those things didn't matter, all men were equal when steeped in misery and shit, and if the Jews and the Arabs clobber each other it's because whatever you may say to the contrary the Jews and the Arabs are no different from anybody else, which is the whole principle of brotherhood, except maybe the Germans, who are even more so. I forgot to tell you that Madame Rosa kept a big picture of Monsieur Hitler under her bed and when she was so unhappy she couldn't bear it she took it out and gazed at it, and in half a second she felt better because that was one less thing to worry about.

Jewish or not, Madame Rosa was a very good woman. I won't deny it, she only gave us the cheapest stuff to eat, and she really got me down with the Ramadan business. From her point of view, as you can well imagine, twenty days of fasting were manna from heaven, and you should have seen the gloating look on her face when Ramadan came around and I had to go without my share of her gefillte fish. She respected the beliefs of others, but I'd seen her eating ham, the stinker. When I told her she wasn't allowed, she just laughed. There was nothing I could do to stop her from taking advantage of Ramadan, and I had to steal stuff from grocery stores in a neighborhood where I wasn't known as an Arab.

So it was Sunday at Madame Rosa's. Madame Rosa had spent the morning crying, she had her days when she cried the

(Continued on page 282)

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MOMO

(Continued from page 280)

whole time for no reason. I never pestered her when she was crying because those were her happiest moments. Oh yes, now I remember, she'd given the little Viet a spanking that morning because he always hid under the bed when the doorbell rang. He'd changed families twenty times in three years and he was fed up. I don't know what's become of him, but I'll go and see one of these days. To tell you the truth, none of us liked the doorbell very much, because we were always afraid of being raided by the Public Welfare. Madame Rosa had all the false papers she wanted, she'd fixed it up with a Jewish friend who'd worked day and night forging papers for the future ever since he'd come back alive. I don't remember if I told you, but she was also protected by a police inspector she had brought up while his mother was claiming to be a hairdresser in the provinces. But there are always envious tongues, and Madame Rosa

"Some whores are the best mothers"

was afraid of being denounced, partly because one time she'd been woken up at six o'clock in the morning by somebody ringing the bell at the crack of dawn, and they'd taken her to a Velodrome and from there to a home for Jews in Germany. So then Monsieur N'Da Amédée turned up with his two bodyguards to dictate a letter, including the one who looked like such a two-face that nobody could stand him. I don't know why I'd taken such a dislike to him, but I think it was because I was nine or ten years old, maybe more, and I already needed somebody to hate like other people.

Monsieur N'Da Amédée had put one foot on the bed and he was holding a big cigar that was shedding ashes in all directions regardless of the expense. The first thing he told his parents was that he'd soon be going back to Niger to become a public benefactor. At present I think he believed it himself. I've often noticed that people end up believing what they say. They can't live without it. I'm not saying that to sound like a philosopher, I really believe it.

I forgot to tell you that this police inspector with the whore for a mother had learned all and forgiven all. He even came to see Madame Rosa now and then and gave her a big kiss on condition that she keep her trap shut. That's what Monsieur Hamil means when he says that all's well that ends well. I'm telling you this to throw in a laugh.

While Monsieur N'Da Amédée was talking, his left-hand bodyguard was sitting in an armchair shining his nails and the other wasn't paying attention. I wanted to go and piss, but on my way out the second bodyguard, the one I've told you about, grabbed me and put me on his lap. He looked at me, smiled, tilted his head back and spoke as follows:

"Momo, my boy, you remind me of my son. He's in Nice by the seashore with his mummy, and they're coming back tomorrow. It's the little fellow's birthday tomorrow, that's the day he was born, and he's getting a bicycle. You can come and play with him any time you please."

I don't know what got into me, but I hadn't had a father or mother for years, not to mention a bicycle, and now this bastard starts bugging me. See what I mean? Okay, *insh'Allah*, but it's not true, I only say that because I'm a good Moslem. That stirred me up and I broke out in a fit of violence, something terrible. This fit came from inside me and those are the worst. When they come from outside, like somebody kicking you in the ass, you can run away. From inside you're helpless. When the violence grabs hold of me, I want to get out and never come back. It's like I had somebody living inside me. I howl and I yell, I throw myself on the ground, I bash my head to get out, but it can't be done, there's no legs, you've got no legs inside you. It does me good to talk about it, that lets some part of it out. See what I mean?

Well, when I was exhausted and they'd all left, Madame Rosa dragged me to see Dr. Katz. She was scared out of her wits. She told him I had all the hereditary symptoms and what was to stop me from picking up a knife and stabbing her in her sleep? I don't know why Madame Rosa was always afraid of being killed in her sleep, as if that would have woken her up. Dr. Katz got good and mad. He said I was as gentle as a lamb and she ought to be ashamed. He gave her some tranquilizers he had in his drawer and we went home hand in hand. I could feel she was sorry she'd accused me unjustly. But you've got to understand her, because life was all she had left. People seem to care more about life than anything else, which is funny when you think of all the wonderful things there are in this world.

When we got home, she stuffed herself full of tranquilizers and spent the evening looking at the air with a happy smile because she didn't feel anything. She never gave me any. That woman was the cream of the crop, and I can give you an illustration right now. Take Madame Sophie, who keeps another illegal nursery on the rue Surcouf, or the one they call the Comtesse because her name is the widow Comte. Well, sometimes they've got as many as ten day boarders, and the first thing they do is stuff them full of tranquilizers. Madame Rosa heard it from a reliable source, a Portuguese African woman who hustled not far from the Bastille and took her kid away from the Comtesse in such a state of stupor that he kept falling down because he couldn't stand up. Every time you stood him on his feet he'd fall down again, and you could play with him like that for hours. With Madame Rosa it was just the opposite. When we got jumpy, or we had day boarders that were seriously disturbed—it happens—she was the one that took the tranquilizers. Those days we could yell or beat each other up to our heart's content, it didn't make a dent in her. It was up to me to keep order on those days, and I liked that because it made me feel superior. Madame Rosa would be sitting in an armchair in the middle of the room, with a woolen frog on her belly and a hot water bottle inside. She'd tilt her head just a little and look at us with a pleasant smile, and now and then she'd wave at us, like we were a passing train. She was dead to the world on those tranquilized days of hers, and I'd be in command to stop them from setting fire to the

curtains, which are the first things you set fire to when you're young.

The only thing that could upset Madame Rosa when she was tranquilized was the doorbell. She was scared pink of the Germans. It's an old story, it was in all the papers, so I won't go into details, but Madame Rosa never got over it. Sometimes she thought it was still going on, especially in the middle of the night. She was the kind of person who lived on her memories. Naturally it's idiotic in this day and age, when all that stuff is dead and buried, but the Jews are very obstinate, especially when they've been exterminated; those are the ones who come back the most. She often talked to me about the Nazis and the SS, and I'm kind of sorry I was born too late to know the Nazis and the SS and everything they did, because then at least I'd have known why and now I don't.

Madame Rosa's fear of the doorbell was really comical. The best time for it was very early in the morning, when the daylight is still coming on tiptoes. The Germans get up early and the small hours of the morning are their favorite time of day. One of us kids would get up and go out in the hallway and push the bell. A loud ring, meaning open quick or else. Did we laugh! You should have been there. Madame Rosa must have weighed about two hundred and twenty at the time. She'd jump out of bed like a madwoman and be halfway down the stairs before she stopped. We'd all be in bed, pretending to be asleep. When she saw it wasn't the Nazis, she'd get roaring mad and call us a lot of sons of bitches, which she never did without good reason. She'd stand there awhile in a daze with the curlers in her last remaining hair. At first she'd think she'd been dreaming and the bell hadn't rung at all and the sound hadn't come from outside. But nearly every time one of us kids would burst out laughing, and when she realized she'd been a victim she'd fly into a rage or start crying.

In my opinion, Jews are people like everyone else, but that's no reason to be down on them.

Sometimes we didn't even have to get up and ring the bell. Madame Rosa did it all by herself. Suddenly something would wake her, she'd sit up and listen, and then she'd jump out of bed, giving us a view of her ass that was even bigger than I can describe, throw on her favorite purple shawl, and run out the door. She didn't even look to see if anyone was there, because the ringing kept on inside her, that's where it's worst. Sometimes she'd run only a few steps or one floor down, and sometimes she'd go as far as the cellar, like the first time that I've had the honor. At first I thought she'd hidden a treasure in the cellar and been woken by fear of thieves. I've always dreamed of having a treasure hidden in some good place that I could discover any time I needed it. I think a treasure is about the best thing you can have, if it's really yours and you can keep it safe. I'd ferreted out the place where Madame Rosa hid the key to the cellar, and one time I went down and looked. I didn't find a thing. Furniture, a chamber pot, sardines, candles, the kind of stuff you'd need if you had a secret lodger. I lit a candle and looked around, but all I could see was those walls with stones that showed their teeth. Then I heard a sound that made me jump sky-high, but it was only Madame Rosa. She was standing in the doorway looking at me. It wasn't an angry look, more on the guilty side, like she was the one that needed to be forgiven.

"You mustn't mention this to a living soul, Momo. Give me that."

She held out her hand and took the key.

"Madame Rosa, what is this place? Why do you come down here in the middle of the night? What is it?"

She straightened her glasses a little and smiled.

"It's my country home, Momo. Come along."

She blew out the candle and took me by the hand, and we went back upstairs. Then she sat down in the armchair with her hand on her heart, because she couldn't climb the six flights any more without being knocked out.

"Swear you'll never mention it to a living soul, Momo."

"I swear, Madame Rosa."

"Khaïrem?"

That means I swear in their language.

"Khaïrem."

Then, looking over my head as if she could see far into the distance, she murmured:

"It's my Jewish hideaway, Momo."

"Oh, I see. That's fine."

"Do you understand?"

"No, but that's all right. I'm used to it."

"It's where I hide when I'm afraid."

"Afraid of what, Madame Rosa?"

"You don't need reasons to be afraid, Momo."

I've never forgotten those words, because they were the truest words I've ever heard. ▽

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SKIN CANCER

(Continued from page 273)

body. See your doctor if you observe any changes in the size or color of a mole. Basal-cell carcinoma, by far the most frequent, grows slowly; squamous-cell carcinoma, rarer but riskier, is more likely to spread. Both must be identified early, treated promptly.

"Skin cancer often begins as an actinic keratosis, or sun wart, on the face or the backs of the hands," said Dr. Slinger. "These thickened, scaly spots are precancers. They inevitably will turn into cancers if you don't get rid of them. Sometimes, we see patients who have two or three hundred little actinic keratoses.

"We remove most sun warts with 5-Fluorouracil (5-FU), a potent anticancer drug. Patients apply it themselves, using it twice a day for two or three weeks. The drug severely irritates the skin; then, normal skin tissue recovers while the keratoses don't.

"Patients are warned they're going to suffer a bit, because the skin gets very sore and very red with the 5-FU treatment. After treatment, there may be a few of the thicker keratoses left.

"If we suspect these spots may have become cancerous, we biopsy, or take a sample of tissue for a closer look under the microscope. Or we may go ahead and freeze them with liquid nitrogen, or we may surgically scrape and cauterize them.

"Whether it begins with a sun wart or simply appears on normal skin, the cancer usually starts out as a red and scaly patch, which fills with fluid, then gets pearly and translucent, then breaks down into a little ulcer and bleeds.

"Of every twenty skin cancers I see," said Dr. Slinger, "about nineteen will be basal-cell and one will be the squamous-cell type. For the squamous-cell cancer, we do a bigger excision and follow up more closely, checking carefully for involved lymph nodes and metastases, or signs that the cancer has spread. Further involvements of those kinds are seldom problems in the basal-cell type of cancer.

"Skin cancers can, of course, be serious. In a very small number of patients, basal-cell cancer has become too far advanced for office treatment. We send these patients to a medical center for a more extensive treatment called chemosurgery. Surgery is accompanied by biopsies in the skin areas where the cancer has been cut away. Then, chemicals are applied to the areas found still cancerous; these produce eschars, or thick scabs, that are surgically removed and the biopsies taken again. The idea is to keep cutting in the direction the cancer is going. This treatment can be mutilating, but it's highly successful in removing the cancerous tissue."

What's to be done about sun-caused skin cancers—should one stop, or drastically reduce getting out in the sunshine? "Keep sun exposure within reasonable limits, of course," said Dr. Slinger. "For long exposures, use protective clothing and headgear; but, in particular, make a habit of using a sunscreen lotion—there are many good ones on the market. Used regularly and correctly, these products give skin-cancer protection, and minimize skin aging." ▽

ACNE WIPEOUTS

(Continued from page 272)

with severe acne, speeds up the course of treatment, can be applied by the patient.

Follow physician's directions carefully when you use retinoic acid; avoid corners of eyes and mouth, don't use on wet skin, stop other surface treatments, avoid sunlight. What happens: In three or four weeks, you may suddenly develop an alarming crop of pus-filled eruptions. These are comedones "blowing up"—popping out of their craters. After this, the pustules heal quite swiftly. Then, maintenance treatment with retinoic acid every other day or twice weekly will keep the face clear, may be stopped when the eruptive tendency finally subsides.

● Antibiotics: For severe inflammatory acne, Dr. Kligman usually prescribes both antibiotics and retinoic acid treatment. "Antibiotics such as tetracyclines and erythromycin are undeniably helpful for some acne," said Dr. Kligman; but, he added, neither penicillin nor sulfonamides are effective. Strange to say, skin scientists still do not know why or how antibiotics work in acne, since acne is not infectious.

● Benzoyl peroxide: Relatively new for treating acne, this special type of peroxide slowly releases oxygen when applied to skin, causes peeling and drying, is less irritating than retinoic acid. For some skin conditions, benzoyl peroxide is just as effective as retinoic acid, said Dr. Kligman; for others, it's less effective. In rare cases, it can cause contact sensitization, set off allergic reactions.

● Salicylic acid: Not a sensitizer and quite helpful in treating acne, salicylic acid ought to be used more than it is, according to Dr. Kligman. But, he said, over-the-counter preparations containing this ingredient often have too low a concentration of it, or combine it with other agents such as sulfur, of which he strongly disapproves. The doctor favors a solution containing 5 to 10 percent salicylic acid in ethanol (alcohol) with 15 percent propylene glycol.

"Releases oxygen when applied to skin"

● Abrasives: "We do not use abrasives," declared Dr. Kligman and Dr. Plewig in their book. These compounds containing hard aluminum or plastic particles are claimed to unroof the skin plugs or weaken their anchorage; but, "no such thing happens," said Dr. Kligman. Any effects you may get from scouring acne with abrasives will come from a peeling effect, usually from a peeling agent added to the compound.

● Corticosteroids: The misuse of these potent adrenal hormones in treating acne is scandalous, according to Dr. Kligman. They may subdue inflammation at first, but longer use of the corticosteroids causes a more violent form of skin disease called steroid acne. One of this class of hormones, hydrocortisone, may be an exception to the rule, though Dr. Kligman says its value as a treatment has not been proved.

A rare exception to the Kligman ban on corticosteroids for acne: the raging form of the disease called acne conglobata. Even for that condition, Dr. Kligman believes the use of steroids should be made only by specialists with great experience.

● Cryotherapy: Use of freezing slush to peel the face can dry up inflammation and pustules somewhat faster than the chemicals, but will not remove comedones or skin plugs. Doctors Kligman and Plewig warn against this treatment for Black skin; it can cause excessive pigmentation, leave permanently darkened areas.

Use of a refrigerated probe to freeze individual skin nodules is effective, almost painless, cuts down clearing-up time by about 50 percent.

● Ultraviolet light: Acne often improves in summer, with sunbathing, or with sunlamp use; but Dr. Kligman doubts that it's the ultraviolet light that helps. Dr. Kligman does not use ultraviolet light treatment, counsels against it except at low doses and then mainly to reassure patients who think it helps them—the "placebo" effect.

Doctors Kligman and Plewig oppose home use of sunlamps. "Home use is most often overuse," they say. Natural sunbathing? "We think sunbathing is beneficial to the spirit and, in the long run, harmful to the skin." But, if you love sunbathing, find it helps inflamed acne, by all means use a sunscreen lotion, unless you are either allergic or sensitive to sunscreens—then use sun in very small doses.

● X-ray treatment: "We no longer use X-ray treatment for acne," said Dr. Kligman, "because drug treatment is swifter." ▽

PSORIASIS CURE

(Continued from page 273)

dramatically improved or cleared up completely. "The patients being treated and studied are people who have tried about every known treatment without success, and who entered the study with 25 to 30 percent of their body surface covered with psoriasis," said Dr. Braverman.

- Most psoriasis cases are relatively mild, can be safely and effectively treated with established methods, do not need PUVA.
- Carefully controlled study of PUVA is necessary for answers to some medical questions, such as why certain patients may overreact to the light treatment and are in danger of skin burns. Possibly, they absorb the sensitizing drug, psoralen, more readily. Perhaps other factors are involved.
- It is also important to find out whether PUVA treatment today might, in five, ten, or more years, bring on problems such as skin cancer. Hence, long-term followup of patients is part of the study.
- When PUVA becomes part of regular medical practice, Dr. Braverman believes it should be done only at specialized facilities by trained medical teams doing PUVA treatments full-time.
- Beverly Foster, a psoriasis victim herself, founded the National Psoriasis Foundation a decade back, supporting a fellowship program in psoriasis research, providing needed information and guidance for other psoriasis patients. For example, after convincing the government that skin disease can indeed be disabling, the NPF wrote guidelines to assist psoriasis patients in applying for Social Security benefits. A packet of information and the quarterly bulletin of NPF are available. See the "Write and Read" listings, page 273. ▽

CASE HISTORY

(Continued from page 272)

These work, but we don't know exactly why. Then to keep the inflammation under control, let's try to eliminate some of the factors that commonly set off the condition.

"First, your fair skin flushes easily. Rosacea is a problem almost entirely confined to women of Nordic and Anglo-Saxon origin. Added to this, you lead a busy social and professional life that I suspect has considerable stress. And you take cocktails, coffee, and spicy foods, all of which can make you blush and induce or aggravate this condition. Moments of frustration do it, too."

The treatment: antibiotics by mouth and an antibiotic lotion to be applied several times a day, plus a switch to decaffeinated coffee and cutting down on spicy foods. Alice also changed from hard liquor to softer drinks, Campari or vermouth over ice, wine and soda, Perrier water with lime; and, Nordic or not, she stays out of saunas.

"Next, take some of the stress out of your life if you can," said Dr. Horvath. Alice resolved to seek professional counseling to help her reduce needless, self-induced pressures about her career, her sex life, her looks.

Alice's future: In time of stress, such as choosing next season's styles, Alice's blush areas probably will threaten to storm again. She will return to Dr. Horvath who will put her on a moderate course of antibiotics until the stress period is over. ▽

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A HEALTHY EARTH

(Continued from page 244)

demonstrate a holistic commitment to an understanding of environmental problems that is in line with the feminine nurturing principle:

"Within the environmental movement, women have generally been treated with great respect and have been able to play a major role," said Mayo. She pointed to the activities of such women as Rosalie Bertell, Ph.D., cancer specialist at Roswell Park Memorial Institute in Buffalo, New York. Dr. Bertell has been a consistently articulate spokeswoman concerning the serious health hazards of nuclear proliferation, as has pediatrician Dr. Helen Caldicott. Originally from Australia, Dr. Caldicott organized a successful nationwide protest by all unions, demanding a referendum against the mining, handling, and export of uranium ore within the next year. She also has been an important witness in the defense of the hundreds of members of The Clamshell Alliance, who are now on trial for their participation in last year's occupation of a planned nuclear-power plant site in Seabrook, New Hampshire.

"The environmental movement, being relatively new, has no long-term, built-in prejudices against women," said Louise Dunlap, director of Washington's Environmental Policy Center and also president of the research-oriented Environmental Policy Institute. Ms. Dunlap is one of ten working lobbyists at E.P.C. (four of the ten are women). This public-interest group is one of the most actively committed to pressing for legislative and regulatory safeguards for energy development and water resources. "Serious public-interest groups are now digging in and making long-term budget and time commitments to very specific issues," Ms. Dunlap observed. "We don't jump from trend to trend."

Lobbying for legislative change has become a major environmental strategy; but it is a tedious business. Its victories and holding actions tend to be underpublicized and not immediately dramatic, but women have persevered. "I've worked for six and a half years to get Federal legislation regulating surface coal mining," said Ms. Dunlap. "And getting the law passed is only a benchmark. We continue to press for regulations and actual enforcement." (The strip-mining law was introduced originally in 1940, passed on August 3, 1977, and will not go into full effect until 1980.) E.P.C. has also been instrumental in blocking more than fifty Federal dam projects which would have cost taxpayers more than $4.5 billion.

"Litigation is also an effective tool," said Frances Beinecke, a 1974 graduate of Yale's School of Forestry and Environmental Studies, board member of the Wilderness Society, and now a staff planner at the Natural Resources Defense Council's Washington office. As issues have become more complex, involving economic and philosophical conflicts, the environmental movement has met sustained opposition from business and political interests. Those working within the movement realize the need for increasingly sophisticated techniques: they must go beyond demonstrations and media-attention grabbers to ways of disseminating information and influencing legislation at a formative level. "The courts are one area where public-interest groups and industries are equal. And public pressure and public awareness are increased by litigation," Ms. Beinecke said. This young woman has been working on the onshore impacts expected from offshore oil and gas drilling on the New Jersey coast. N.R.D.C. recently sued the Department of the Interior over their environmental impact statement, which did not sufficiently examine the effects of drilling on recreation, commercial fishing, and the population of the Jersey shore.

"Public-interest groups are digging in —not jumping from trend to trend"

Though volunteer efforts remain the backbone of the environmental movement at a grass-roots level, Ms. Beinecke pointed out that the movement's effectiveness depends both on political awareness and a level of professionalism: "People involved increasingly need training to deal with the sophisticated scientific and economic implications of environmental issues."

Celia Hunter, once a Women's Air Force Service pilot, has lived in Alaska for thirty years. Now, the executive director of The Wilderness Society, she exemplifies the dedicated volunteer activist whose concerns came from ecological threats to her own region. She helped to organize the Alaska Conservation Society. She built and for twenty-five years ran Camp Denali, a remarkable wilderness vacation camp near the base of Mt. McKinley, and is now involved in the massive battle to reserve wilderness lands in Alaska as set forth in the Udall Bill. This bill, now before Congress, adds to and creates new parks, expands wild-life refuges, protects scenic rivers and national forests, and would assign eighty million acres as perpetual wilderness.

"Once land is exploited, it takes decades if not centuries to retrieve it," said Ms. Hunter. Opposition from regional oil, mining, and timber interests is intense; and The Wilderness Society is allied with a coalition of other groups, demonstrating the escalation of battle lines as conservationists —on all fronts—are increasingly finding themselves facing energy development that —through the massive scope of modern technology—threatens wilderness, wildlife, public health, and even public safety.

Environmentalists themselves have come of age in the 'seventies. Traditional membership organizations like The Sierra Club are still influential; but the real front-line action is found in the proliferation of citizens' groups and activities at local, state, and regional levels organized around specific issues. Environmentalists—in coalition —fought against building of Tennessee's Clinch River breeder reactor; President Carter responded to their pressure by vetoing funds for the project. New York citizens' groups are banding together to pressure Governor Carey to stop any further siting of nuclear plants in New York State and along the Hudson River. In Montana, ranchers and their families, organized by Mrs. Carolyn Alderson, have successfully opposed the encroachment of strip mining.

Environmental responsibility now requires political awareness as well as a personal commitment to preservation of world ecological balance, and women are in the forefront of activism on every level. ▽

WOMEN AS GOD-LINKS

(Continued from page 245)

several years are going to be a time of real formation for women as to what kind of priesthood they're going to live. Some of the things I have most trouble with are insecurities in myself—rather than insecurity in what the job is about: I'll see a man for counseling, for instance, and the first thing that goes through my mind is: wouldn't he rather see a man? Then I check it out in very subtle sorts of ways and I see that's *my* insecurity, not his. And I'm also encouraged that many women who before were reluctant to come to a male priest for counseling now are participating in the women's discussion groups that I hold.

Are the objections to women priests voiced by the male clergy based on economics: fear that there simply won't be enough jobs to go around?

Anderson: I know the economics issue is the part that's talked about, but I haven't bought it. I think it's a red herring. I really believe that if people are committed to the basic belief that we're here, as ordained people and as Christians, to spread the gospel, to live it and to speak it, then we're not going to spend a whole lot of time worrying about enough jobs—because there's plenty of work to do. And we're not going to worry about who's doing it—everyone is commissioned to do it. It goes deeper than economics.

At the heart of a lot of the problems about women's ordination are theological questions; we're at a time of great change in the church, we're reexamining some basic theological issues. The church is desperately in need of finding its center, of getting down to some really basic things; and, if we were radically committed to that center, then economic problems, personnel problems, all those things would fall into place.

How much influence did Women's Liberation have in creating an atmosphere where women could become priests?

Anderson: There had been talk about women becoming priests since the 'twenties, but a rising sense of women's being involved in things—and the impetus from Women's Lib—really provided a climate for this to happen. Women were admitted as degree can-

didates in Episcopal seminaries in 1957; their degrees were the same degrees men were getting, which should have led them to ordination—only for women, this didn't happen. At that time, it didn't even occur to some women that they *could* be ordained. After that, you had about ten years of maturation going on—women getting it through their heads that perhaps they could have jobs in the church other than directors of Christian education—beginning to think 'Hey, I've got the same training as the men, the same qualifications.' By 1967, when I entered the seminary, people were saying of women's ordination, "It's coming, you might as well be prepared for it."

Are many women priests actually Women's Libbers?

Anderson: The first wave of us were. As is often the case, after the battle has been won, the people that came along afterward are not as conscious of what had to be fought. The saddest thing I see now is that some of the women coming along out of the seminaries are putting down the women in the first wave as being too aggressive. And I say to them, "Look, it's not either/or—it's both/and; you're a woman, and you have to fight for women's things right now. At the same time, that's not all there is—you're not being ordained to be a feminist, you're ordained to be a *priest;* and feminism is something which should be part of that—but, at the same time, the ministry is much broader than feminist issues."

Why, considering all the effort and trouble that was involved, did you persist in becoming a priest? Why didn't you give up?

Anderson: I think the key is that, while all the conflict was going on in the church about gaining acceptance for ordained women—I was finding that acceptance here [at St. James's], in my role as an ordained deacon. So I could go off and fight the wars of discussion about this as if it were a theoretical thing, when actually I was able to do it here and realize it works. I was able to exercise a ministry while I was talking about it. Some of the other women were not as fortunate—they were doing it from more of a distance, from the outside.

So for you it wasn't so difficult?

Anderson: It's been painful—there are lots of scars along the way. I get very tired of defending what I'm doing when I feel that, if the church would just let women alone to do these kinds of things, it would all work out much more easily.

What was the significance to you of the "conscience clause" adopted by the Bishops last fall in Florida?

Anderson: It's a cop-out; it's the way the Episcopal Church has always operated and exactly why it survived the Civil War without a split, how it managed never to have a major schism in its ranks. But reconciliation without confrontation is very weak—it's not facing facts.

What do you think will happen to the Episcopal Church? Are those who object to women's ordination going to be able to permanently split the church?

Anderson: The schismatic group isn't going to go anywhere. It's based on negative anger—it's against everything: the revised prayer book, women priests, abortion, homosexuals, relationship with other Protestant denominations. You name it—they're against it. Despite all our front-page fights, the Episcopal Church is really quite healthy. Underneath all this turmoil, there's a tremendous renewal going on. After years of depression, the clergy once again has a new and growing commitment to the faith and to the church. At the heart of the church now is the healthiest attitude about all kinds of things.

So you're not discouraged about the future of women priests in the Church?

Anderson: No. Even though we're late in ordaining women, we're more progressive than some of the churches that have had women ministers for years. The Methodist Church, for instance, has been ordaining women for about twenty years, and recently someone brought up this question: shouldn't they have at least one woman bishop by now? But they couldn't really think of anyone to be nominated—their women ministers are not well-known—they've been sent off into small parishes in the middle of nowhere.

That will never happen in the Episcopal Church. Everyone knows us—we're noisy, we're vocal, we're around; and some of us are in locations that can be seen. When the time comes for a woman to be considered as an Episcopal bishop, no one's going to have any trouble thinking of women to nominate. They will know us—probably only too well! ▽



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MOTHERHOOD

(Continued from page 246)

why this occurs with such astonishing frequency, and have found in these women a nearly universal negative association of promiscuity with contraception, instilled by society in many subtle ways, and reinforced from childhood on.

It sounds normal and proper that many teenage women should tell us, "I would never ask my parents for birth control pills, because they would just about kill me." If a young woman needs to use birth control, parents conclude that she's having a sexual relationship she probably shouldn't have.

These teenage women are saying that they have already absorbed the connection between contraception and promiscuity. They may have learned it directly, if their parents said, "I don't want you to be *that* kind of girl," or, "You know you're not supposed to be fooling around with boys." It might have been taught to them indirectly, with even greater strength, when their parents spoke about the girls in school who got caught in sexual affairs, and, "Aren't they really tramps? I hope you never do anything like that."

These direct and indirect messages hit most young women hard. They not only feel inhibited from asking for contraception if they need it, but it also imprints them with a negative association that lasts for years, in most cases throughout their entire lives: "If I use contraception, I'm *that* kind of woman."

By her late teenage years a woman reaches physical maturity and possesses some authority in running her own life. She doesn't have to ask her parents' permission for contraceptives, but she still has to ask a physician or a pharmacist. The attitudes of many physicians contribute to making a young patient reluctant to request birth control. Many of these young women have told me that they decided to try contraceptive foam, but felt awkward and embarrassed when they went to pay for it. Logically, a woman should know that a pharmacist or drugstore clerk couldn't care less whether she is married, single, or divorced. The next step in a woman's development is critical. It occurs in her early twenties. By this time a woman is supposedly free to form her own opinions, and some women do realize that contraception is a necessary part of nearly every sexual encounter. But, at this time, the previous judgments have been burned deeply enough into most women's attitudes to be translated into their opinion of themselves.

These attitudes about contraception also have a powerful influence on divorced women who married when they were young, used birth control "with a clear conscience" during their marriages—even for ten or fifteen years—but then became single again. A divorced woman is just as apt to resist contraception in her twenties, thirties, and forties as she did in her teenage years, and for the same reasons.

The idea of going out on a date "fully prepared for action" is repulsive to many divorced women. This denial of a very real sexual potential is exactly why this woman is likely to have an unwanted pregnancy at any time, right up to the distant end of her fertile life. "Doc, I never thought I'd meet someone this soon," or, "I never dreamed we'd go to bed together on the first or second date," are comments I often hear from pregnant women who are divorced.

Young Catholic women not only have to contend with a negative reaction to birth control from their parents and within themselves, they also have to contend with their image before God. The conflict between birth control and abortion has proven absolutely overwhelming to many Catholic women. On one side is the ill-fated rhythm system and the prohibition against birth control, which sooner or later may lead to an unwanted pregnancy. Most Catholic women know this and feel it is unacceptable. The bottom line is not wanting endless pregnancies, but at the same time not wanting to walk around with a constant feeling of guilt.

All women are heir to the problem of pregnancy, regardless of their religious background. Simplistic answers such as, "Behave yourself and you won't need contraception or abortion," don't hold water. Those who are able to feel for the problems of others, over and above their upbringing, have voiced their feelings in the many public opinion polls that show that the majority of Catholics favor the continued availability of safe, legal abortion.

"Isn't a divorce enough?" Stacey asked. "Now I'm pregnant. I'm so mad I could die!"

This predicament has come to be known as "one for the road" pregnancy. That phrase was invented as a joke by one of my counselors; but, with the passage of time, it became apparent that it wasn't a joke at all. It is a real phenomenon that occurs often enough and includes enough different kinds of women that we came to accept it as a valid social finding. As we investigated further, we learned that it has a definite cause.

Stacey, like so many other women who are in the middle of a divorce or separation, described a wave of overwhelming emotion that she shared with her soon-to-be ex-husband. It resulted in intercourse. As she put it, "In a way it was beautiful. We made love once more, and I broke down and cried in his arms. I was sorry for how much we lost from when we were first married."

We have found that couples who separate without animosity, as well as those who openly hate each other, feel this last wave and frequently respond to it. They don't always respond sexually. They sometimes do so with an unexpected act of generosity, such as reaching an amicable settlement in an evening after weeks of fighting. No matter how they respond, this represents a kind of personal cleaning of the slate, a compensation for whatever contribution they made to the relationship's problems. This wave of emotion helps end the relationship decently, and frees the person's conscience for the first steps of a new life.

When the one-for-the-road encounter is sexual, the woman is extremely vulnerable to pregnancy. This last farewell, or perhaps several intense farewells, can easily occur after a long interval of no physical contact at all. The woman is not apt to have continued birth control pills or have contraceptive paraphernalia handy, unless she has an I.U.D.

In marriages where the physical relationship is very strong, it can even continue after a divorce. One case took me by surprise one day, when a well dressed twenty-nine-year-old explained her reasons for wanting an abortion. She had not been able to stop sleeping with her first husband, though they had divorced six years before and both of them had remarried. This woman was understandably unhappy. She wanted a child with her second husband, but she just didn't know whose child she was carrying. I asked her if the abortion would mean she would end the relationship with her first husband. She lowered her eyes and never gave me an answer.

An unwanted pregnancy is always a difficult experience, and one in the middle of a separation or a divorce almost always turns a bad situation into a catastrophe. The worse the troubles between two people, the bigger the crisis caused by the pregnancy. In the honesty of sincere discussion with the counselors, the most common reaction is, "I've already had enough problems. I don't want to put up with this bad relationship for the rest of my life. Getting pregnant right now was just a stupid mistake."

There is a valuable lesson in this. The need for birth control in a marriage that is over continues until the divorce is final and perhaps even longer than that. At the very least, a supply of condoms, foam, or a diaphragm should be handy, in the event it is needed. The pain of an unwanted pregnancy in the middle of a divorce or separation is so great that it is well worth continuing birth control. ▽

TOP EATING

(Continued from page 253)

For over three hundred years, the Moulin at Mougins was a working mill where neighboring farmers brought their olives to be pressed. Once a year, Vergé, kindness itself, invites the local farmers between the ages of seventy and a hundred to be his dinner guests at their old mill. And very jolly evenings he reports them to be.

The Vergé menu is a satisfying mixture of classic French dishes and things uniquely Provençal. You are served *pinins,* mushrooms with a slightly piny, earthy taste (they grow beneath umbrella pines), and Mediterranean rock fish with the thirst-provoking taste of sea salt that makes you reach for the white wine.

Begin your lunch with Artichauts à la Barigoule: the tiny violet artichokes native to the Var region of France, pungently delicious in Vergé's sauce, a heady blend of carrots, onions, garlic, and herbs. Then, go on to Daurade à l'Oseille, a delicate whole flat fish nestled in a bed of sorrel and spinach, bathed in a sauce of sorrel, its acrid tang tamed by butter and cream. Follow this with a fresh green field salad of spiky *mesclum,* the local name for *mâche,* and as many of the surprisingly little-known regional cheeses as you can sample from the staggering tray. Undoubtedly, some of these cheeses would travel well—but we will never know, as they are all devoured by the lucky locals. M. Vergé serves his cheese with a dark, dark rye bread studded with raisins and pine nuts.

End with the incredibly satisfying Mousse au Chocolat, the Vergé version laced with orange liqueur and grated orange rind.

Now, why not fix yourself a Coupe de Champagne as you try Monsieur Vergé's recipes? (They start on page 104.) ▽

CONTROL OF DNA

(Continued from page 245)

"We are concerned that some of the experiments might be hazardous. But those that scientists feel would be the most hazardous are not permitted under the NIH guidelines; for example, experiments involving genes for highly toxic agents. The NIH guidelines are a rational and reasonable response to the problem, and I am in favor of them."

Another woman deeply involved with science, Janet Stavnezer, Ph.D., an associate at Sloan-Kettering Institute for Cancer Research, agrees. "As more and more experiments are being done, the 'possible dangers' theory diminishes.

"The strongest argument I can think of is this," said Dr. Stavnezer, who is currently collaborating with California biologist Herb Boyer in an experiment to clone a gene coding for an antibody protein of a mouse in an effort to learn more about the genes that produce antibodies: "Bacteria *E. coli* have been infesting animals for millions of years. They have all the enzymes necessary to perform recombinant DNA experiments in the animals they infect. But they have not yet produced an 'Andromeda Strain'" (an other-worldly organism that could escape its containers and destroy all human life).

Genetic engineering is, first and foremost, a reproductive science. As such, its impact is enormous for women in their roles as reproductive animals. The possibilities that exist for the practical application of recombinant DNA send the traditional concept of femininity in a totally new direction.

Heterosexuality might one day become completely unnecessary for reproduction. Test-tube fertilization of a human egg with human sperm is possible right now, though scruples and lack of scientific dexterity have combined to inhibit the complete gestation of a test-tube baby. Artificial insemination has become almost common, a boon to couples who could not otherwise conceive.

The next logical step—some say it is one that has already taken place—is the idea of Wombs for Rent, which is a concept obviously beneficial to women who cannot physically carry a pregnancy to full term. "But," said Dr. Goodfield, "these things need very careful thought. My gut reaction is that I don't like the idea, because it can lead to two kinds of difficulties, abuses even: At the very least," she continued, "the 'rental of wombs' might parallel the sale of blood, it may be the poor and the deprived who would be forced to offer themselves. People who need money would do it. Some of them would not prove healthy enough to go through a pregnancy.

"Secondly, there are the legal difficulties. Having lost a child in a miscarriage, I know that the process of carrying one can be very binding. Women are human, individual, and variable. A woman who has carried and given birth to a child may, at the end of it all, passionately desire to keep the baby. On the other hand, the 'host mother' may have a sickly, difficult pregnancy and say, after three or four months, 'I want an abortion.' What happens then? Whose child is it? Is it the genetic mother's child or the child of the woman whose womb has nurtured the embryo?"

The issues posed by genetic engineering, with all its emotional, practical, ethical, and legal consequences, clearly will affect us in ways that will become increasingly apparent as we approach 1984. Recombinant DNA research seems to be the key to the elimination of disease as well as to a Pandora's box of strange new creatures like the one we described at the beginning of this article. With the little information we have now, it's possible to foresee an end to birth defects, cancer, crop failure, and a host of the other ills that have plagued man since the beginning of his evolution. In fact, one can envision a brave new world. ▽

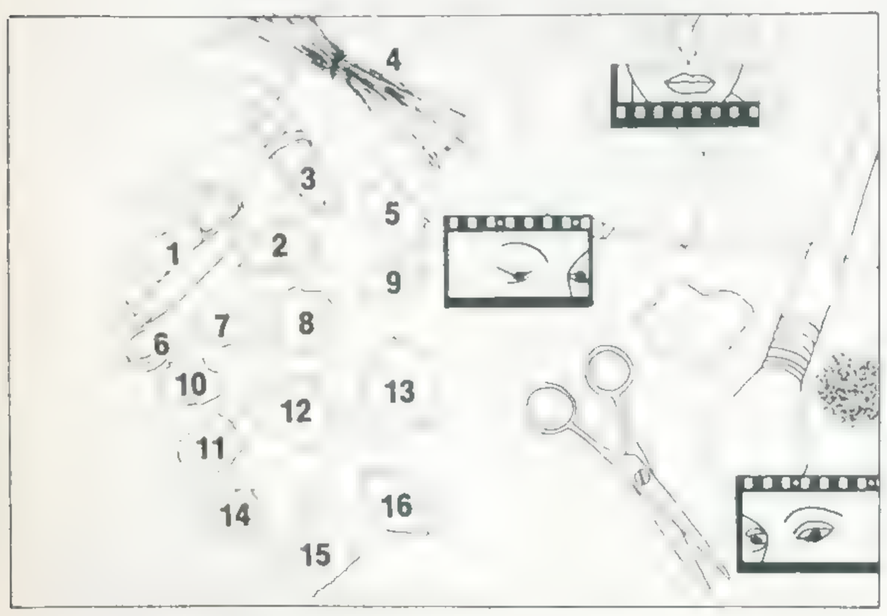
REAL COLOR

(Continued from page 262)

Page 261: Here is how you get the look of Estée Lauder's Tea Garden Colors that Sandra Linter did. First, Apricot Streaker—all over. Then Fresh Plum Tender Blusher hitting all the high points—cheekbones, brow, nose, chin—and swinging out around the eyes. Steeping the lids in more subtle color: Teaberry Brown Pressed Eyelid Shadow—and a drop or two of Vanilla Creme.

Page 262: 1 and **2**—This is the way a great foundation shade really looks, in a concentrated form, as in (1) and spun out fine as in (2). It's Warm Umber from Elizabeth Arden's Believable Color Foundation Collection. We also show you, page 263, inset *lower right,* how this skin color combines with Window Box Honeys—Elizabeth Arden's fresh shades for lids—and Window Box Peaches blushed brow-high. **3** and **12**—A perfect example of the see-change that color undergoes on your skin: Chanel's Violet Eye Shadow (3) as it appears en masse and (12) as on the lid. It's one of the many wonderful new shades from Les Contrastes de Chanel this spring. Silver and black enamel oyster shell (1) and copper garden basket (3) by Ted Muehling at Artwear. **4** and **13**—Slate! Straw! The real thing each time: (4) right out of the ground; (13) right out of Calvin Klein's brand-new Cosmetics Collection. Slate Powdered Eye Shadow, from his Rose Face makeup. Straw Powdered Eye Shadow, from his Honey Face. There are five faces in all. (And, on page 263, inset *center,* Slate and Straw are glimpsed together, showing you how beautifully eye colors

(Continued on page 290)



Color palette from page 262



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A mother's love. A doll to cuddle. Tina knows nothing of these things. But she does know fear, rejection, and hunger.

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CHILDREN, INC.

JOAN MONDALE

(Continued from page 242)

does have with her ambitious, hard-driving husband.

Joan Mondale is full of spunk and sparkle—the same sort of raw Midwestern exuberance that you see in Chicago, where they've dared to set monumental abstract sculpture right in the middle of the Loop, or in Minneapolis, where they've built a quality theater, the Tyrone Guthrie. It's that way in the Midwest. They take to education like rare treasure, embrace the avant-garde, read books, buy art, travel to exotic places, and they do it with such vitality—as if, like Avis, they were trying harder than the East! It is a very participatory kind of life, in which it is difficult for Midwestern women to be just spectators.

The Mondale partnership is a strong marriage of equal weights, of two people who have divergent interests yet share a common purpose. It is a marriage in the Midwest tradition, in which women historically have been valued as contributing members of the family enterprise, not merely as domestic chattel. In those marriages, there is an ingredient of mutual respect, without which such a partnership could not work.

When the Mondales moved to Washington, in 1965, as an unknown junior Senator from Minnesota and his wife, they arrived in a man's town, where a woman had to be unusually aggressive to appear as anything other than an appendage of her husband. It never occurred to Joan Mondale that she might be considered an appendage. When Joan and her husband entered a room together, one could sense the equality between them. He was the quiet, serious one, talking politics or issues; she was the animated one, asking questions a mile a minute, talking about art, books, politics, or any other topic of the moment. She drew people out. "I've always considered myself a full partner because Fritz has made me feel a partner," Joan said.

This partnership now extends to representing the U.S. to other countries. Joan is the first Vice President's wife to travel abroad alone on a diplomatic mission for the United States. Last fall, she represented President Carter at the celebration of Finland's sixtieth anniversary of independence. At one banquet, she was seated between Crown Prince Harald of Norway and Soviet Premier Kosygin. She developed great rapport with Kosygin, whose mischievous sense of humor "surprised and delighted me. We teased each other unmercifully all weekend long," she recounts, on such subjects as kicking the cigarette habit and his fondness for vodka. After the official festivities, Joan made the relatively short trek from Finland to Leningrad, where she visited the Hermitage.

The Vice President's House is only a few blocks from Lowell Street, where the Mondales lived for ten years, but their new home could be in another world. Two huge white anchors mark the Massachusetts Avenue entrance, the next gate up from the British Embassy. The House, a white frame Victorian with veranda, tower, and turret, was designed and built in the 1890's on the grounds of the Naval Observatory as a residence for Observatory superintendents; then, for years, it was home for the chiefs of Naval Operations before being designated by Congress in 1974 as the official vice-presidential residence.

The House is isolated, high on its hill, surrounded by six acres of grass and trees. The Mondales, though guarded well, are having great fun with the space: Eleanor, eighteen, swinging high with her friends on the big swing on the big tree in the backyard, or practicing her banjo in her third-floor-turret room; Teddy, twenty, tinkering on his dirt bike to the tune of now music from the garage stereo; William, sixteen, pulling all his friends in for an impromptu lacrosse game—all of them sledding down the snow-covered hill on toboggans, sleds, lids, anything handy.

Inside, the House is Joan's creation—filled as it is with borrowed art that is a pleasure for her as well as for anybody lucky enough to be invited there. The furniture, rugs, and walls are monochromatic—a soothingly neutral oyster-white, traditional and unobtrusive in design—background for the treasure of color on the walls.

The House is neither cold, nor gallery-like. Rather, it is warmed by the work of Josef Albers, Jasper Johns, Mark Tobey, Milton Avery, Georgia O'Keeffe, and forty-two other prominent artists whose work is on the walls, with sculpture by Claes Oldenburg, Isamu Noguchi, David Smith, Louise Nevelson, a large black pot by Maria Martinez, a tapestry by Anni Albers. Art, pottery, and crafts by many others fill the first floor of the three-story mansion, in a collection on loan for a year from museums in the Midwest and in New York and Washington, DC. The next year-long exhibition will feature paintings and sculpture from the Southwest. Art is Joan's life. (More about her art life on page 242.)

Fritz Mondale appreciates Joan's need for the activity that is hers alone, into which he may not intrude. His time for drawing inward that she does not share is fishing. Although security now prevents it, he prefers to fish alone, in a small boat on a lake in Michigan or Minnesota, emptying his mind of action and conflict as he concentrates fully on the bass, the walleye pike, the quiet water, the solitude. It is a retreat that sustains and renews him.

There are other activities in which the family shares: skiing at Vail; rough-and-tumble softball on the lawn at Admiral's House—a custom that began years ago in a public park near their home on Lowell Street; a fierce basement Ping-Pong match between father and son, in which William is given no quarter; a family trip chauffeuring Teddy's motorcycle to a track in Virginia because the neighbors can't stand its noise; Joan and Fritz in mixed doubles in tennis with another couple, or an occasional singles game against each other, which now has to be scheduled far in advance for their calendars are both so tight.

"We share books," says Joan. "If I am reading, I share with Fritz. If he is reading, he tells me about it. Currently, he is reading history books that British economist Barbara Ward has suggested—on Garibaldi, for example—which he is enjoying very much. And I've been telling him about Abraham Maslow's *Toward a Psychology of Being*—it's a general book about self-awareness, a book about maturity, really. Maslow uses the term 'self-actualization.' It's how you connect to society, how you relate to others, and how you grow within yourself."

Sometimes, the Mondales read a book together. One such book was *Kristin Lavransdatter,* by Sigrid Undset. "It was wonderful," Joan recalled, "about a woman in fourteenth-century Norway. After having been there, among the fjords and the mountains, we felt really taken with that book. It added to the thrill Fritz got from visiting Norway—a sense of his own heritage, a real connection to his roots."

The quiet times for reading together now are few, as are the opportunities for playing tennis together. Yet the Mondales are elated at the changes in their lives. They have developed a marriage in which they lead independent lives side by side. She is fulfilled by her work, he by his. ▽

REAL COLOR

(Continued from page 289)

from any of Calvin Klein's different makeups blend.) **5**—Cocoa and Toast. Who would ever take them for lip shades? Surprise: nothing could be more natural! Both are from Montage Laboratories' new collection—a super-rainbow of 60 shades. **6** and **11**—Halston's taste runs to Honey. And this mouthwatering shade from his spring collection of makeup is served up here by Vogue in Elsa Peretti's tiny crystal lip-color pot from Tiffany but comes in its own pretty case, too. **7** and **15**—Real contrast in color is what you get at Christian Dior—going clear from Très Pâle Nail Enamel (7), on page 262, to the added warmth Plus gives real lip-red color, page 263, inset *top,* and Italian Rose Ombrette Eye Shadow (15). What's more, Dior has a special eye-shadow brush to apply them with. **8**—If there is one thing this color does *not* look like, it is eye shadow. Right? Wrong. When it is on your lids, it gives a sensational Opalshine. Eye Shadow Pommade from the Lavender Collection of Makeup that Charles of the Ritz dreamed up for spring—it is full of beautiful blurry colors. **9**—When it comes to Coloring Pencils, Babe has a real eye-opener: Cosmic Blue. Don't for a moment be thrown off by how dark it is in the pencil. On your skin—or brushed on paper, as on page 262—it's absolutely fabulous. No wonder Fabergé calls the collection The Fabulous Babe! **10**—Borghese's Da Vinci Pink is obviously a stroke of genius. And there are more wonderful shades where it comes from: the cheek Colors From The Borghese Gardens (as you can see just looking at our cover this month). **14**—Color is for real, even when it's sheer gloss. This sunny Terra Bronze from Lancôme has a great look . . . and it is one of the new Maquiglacé Moisture-Rich Lip-Glosses, so you know it's going to have a good feel as well. **16**—Here is a most improbable color: Diamant Vert. But what a terrific find! The little glimmer of gold makes it a real disco dazzler for your eyelids at night. It is one of the Creme Shadows from Orlane's freshly mined Diamant Makeup Collection.

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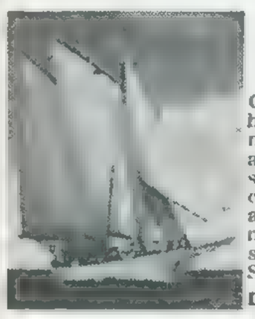
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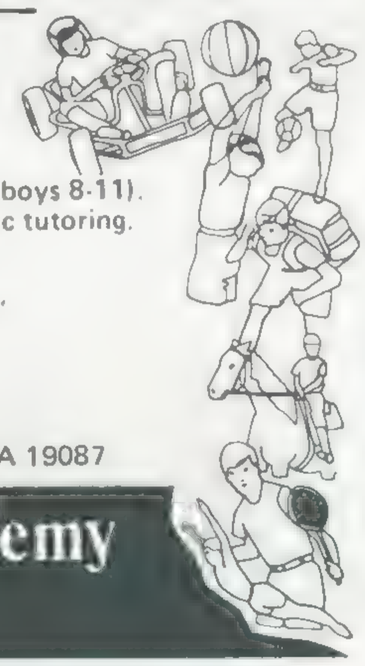
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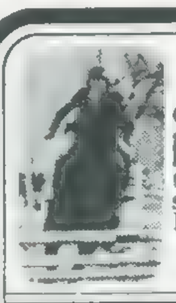
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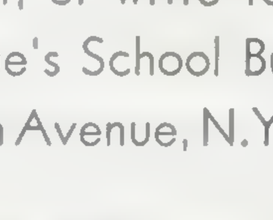
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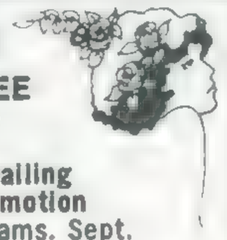
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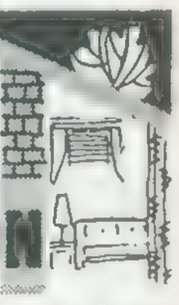
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ACCESSORY INFORMATION

Cover: Crêpe de Chine blouse, by Stephen Burrows for Pat Tennant. (Choniman). About $240. Henri Bendel; Neiman-Marcus; I. Magnin. Belt at neck, Colony Designs. About $14. Bonwit Teller; Country Club Fashions. **Page 160:** Bill Kaiserman for Rafael silk blouse, about $130; chamois shorts, about $220. Saks Fifth Avenue; I. Magnin. Silk scarf, Diane Love, N.Y.C. Concord watch. Belt by Elegant. Key ring, Bulgari Danaos Ltd. **Page 211:** Julio wrap dress. **Page 216:** Earrings, Bonwillum Designs. At Bloomingdale's Cul-de-Sac. Ted Muehling bracelet, at Artwear. **Page 217:** *Left:* Earrings by Monet. . . . *Right:* Bonwillum Designs earrings. Bracelets, Ted Muehling at Artwear. Calvin Klein belt. **Page 220:** Susan Horton silk tie. Muffler at waist, Patton & Patton Weaving Workrooms. At Henri Bendel. Mulberry Company belt. **Page 221:** Earrings, Richard Charles Glassen. Bonwit Teller; Lou Lattimore. Bangle by Ted Muehling, at Artwear. Calvin Klein belt, at Bloomingdale's. **Page 224:** *Inset:* Julio skirt, Royal Woolens/Stucchi (The Ideacomo Group). **Pages 226-227:** Julio's pyjama; Cugnasca silk (The Ideacomo Group), $570. Lord & Taylor; Balliet's; Loretta Blum, Suite 101, Beverly Hills; I. Magnin. Ribbon bag, Jane of Jane Designs, $300. Bloomingdale's Cul-de-Sac; Hattie; My Sister's Circus, Chicago. Patricia Von Musulin earrings at Artwear. Bangles, Steven Brixner for Kruger Gallery. Customcraft by Rossi shoes. . . . Calvin Klein's blouse (Y. Nishida), $98, and skirt (Bianchini), $156. Bergdorf Goodman; Montaldo's; Balliet's. M&J Savitt earrings. To order, at Bloomingdale's Cul-de-Sac. At Mayor's, Miami; Boutique R.S.V.P., Beverly Hills. . . . Barbara Bolan: *left to right:* $24; $24; $17. At Henri Bendel; Filene's; Me & My Lady, Royal Oak, MI. . . . Givenchy sandal, $70. Saks Fifth Avenue; Nan Duskin; Hutzler's; Neiman-Marcus. Pantie stockings: Givenchy Body Gleamers for Round-The-Clock. Bonwit Teller; Hudson's; Neusteters; Bullock's. . . . Leather bag. At Roberta di Camerino, New York, Palm Beach, Atlanta, Houston, $350. . . . Rafael Sanchez belt, $95. At Bergdorf Goodman; Bottega Glaseia; Neiman-Marcus. Fernando Sanchez's robe (Registered Fabrics), $80. Henri Bendel; Hattie; Goldwaters; Eleanor Keeshan. . . . Cathe Linton earrings, $60. At Kruger Gallery. Dress by Donna Karan and Louis Dell'Olio for Anne Klein & Co. . . . Ralph Lauren's vest, $92, and dress (Textiloses), $176. Bloomingdale's; Hudson's; Dayton's; Swanson's on the Plaza; Balliet's; Sakowitz. Mulberry Company bag, $90. Bergdorf Goodman; Hudson's; Pompian, Chicago. Bonwillum Designs earrings. Mulberry Company belt, at Bergdorf Goodman. . . . Vanity Fair teddy, $17. Macy's, N.Y.C.; Halle's; L.S. Ayres; Marshall Field; Sakowitz. Earrings, Marsha Breslow for A&M Breslow. At Bloomingdale's; J. B. Hudson, Minneapolis. M&J Savitt bangle. Bonwit Teller; Lou Lattimore. . . . Rafael Sanchez belt, $80. Bloomingdale's Cul-de-Sac; Bottega Glaseia; Lou Lattimore. Dress, Charles Suppon for Intre Sport. . . . Calvin Klein sweater, $64. Altman's; Neiman-Marcus. Bijoux Givenchy earrings, $15. Altman's; I. Magnin. **All prices approximate. Page 228:** Bill Kaiserman vest for Rafael. Watch, Les Must de Cartier Boutique, New York City and Renaissance Center, Detroit. Monet bangle, Lord & Taylor; Higbee's; Robinson's, California. **Page 229:** Julio pants: Cugnasca silk (The Ideacomo Group). Blouse by Julio. Cuff, Ted Muehling at Artwear. Rafael Sanchez bag at waist; Henri Bendel. . . . *Inset, bottom:* Calvin Klein blouse. Watch by Concord. Scarf at waist, Diane Love, N.Y.C. . . . *Above,* Blouse by Bill Kaiserman for Rafael. Mulberry Company belt. **Pages 230-231:** Ciani necklaces: vermeil, $58; silver $55. Saks Fifth Avenue, N.Y.C.; Wanamaker's; Rich's; Sanger-Harris. . . . Monet bangles, $4.50 each. Saks Fifth Avenue; Marshall Field. . . . Echo Scarfs, $12. At Saks Fifth Avenue. Napier earring. The Hecht Co., Washington, DC; Jordan Marsh, Florida; L.S. Ayres; Goldwaters. Blouse by Christian Dior. . . . Daphne de La Grandiere necklace, $60. Bloomingdale's; Jere Scott Ltd., Bonwit Teller, Chicago; Hovland-Swanson; I. Magnin. . . . Oscar de la Renta Collectibles blouse, $45. Mid-March at Bloomingdale's; Diamonds; Macy's, San Francisco. Bonwillum Designs earrings, at Bloomingdale's Cul-de-Sac. . . . Gayle Saunders cuff, $480. At Artwear. . . . Roberta di Camerino sweater, $160. At all Roberta di Camerino Boutiques; Robert Fields, Costa Mesa, CA; Irene Sargent, Oakland, CA. Earrings by Eeva of Finland. . . . Givenchy Intimité teddy, $28. Saks Fifth Avenue, N.Y.C.; Garfinckel's; Miss Jackson's; Neiman-Marcus; I. Magnin. . . . Rafael Sanchez belt, $60. Henri Bendel; Hattie; Joseph Magnin. . . . Trifari chokers, $27.50 each. Lord & Taylor, N.Y.C.; Joseph Magnin. . . . Anemone by Warners bra, $17.50. Saks Fifth Avenue; Marshall Field; The Broadway; Joseph Magnin. **All prices approximate. Page 232:** Earrings, Bonwillum Designs. **Page 233:** Bonwillum Designs earrings. Belt by Calvin Klein. Bangle, Ted Muehling at Artwear. **Pages 234-235:** Terrafirma necklace, $50. Bergdorf Goodman; Sakowitz; Bullock's, Westwood. Sweater, Bill Kaiserman for Rafael. . . . Bali bra, $7.50. Bonwit Teller; Jordan Marsh, Miami; Halle's; Bullock's. . . . Lou Taylor bag, $26. Lord & Taylor; Burdine's; Hudson's. . . . Halston VI blouse, $45. Bloomingdale's; Jacobson's; I. Magnin. Patricia Von Musulin earrings, $70. Artwear; Lou Lattimore; Marion Wagner, Beverly Hills. Bangles, Steven Brixner for Kruger Gallery. . . . Arsho for Shoe Biz sandal, $90. Shoe Biz at Henri Bendel; Chuck Jones and Jack Parker, Palm Beach; Hattie; Lou Lattimore. Givenchy for Round-The-Clock pantie stockings. Bonwit Teller; Bullock's. . . . Bonwillum Designs earrings, $36. Henri Bendel; Jere Scott Ltd., Bonwit Teller, Chicago; I. Magnin. . . . Christian Dior Blouses, $64. Bergdorf Goodman; Wanamaker's; Godchaux's; Meier & Frank. Shashi earrings, Bergdorf Goodman. Bangle. Terrafirma. Bergdorf Goodman; Sakowitz. . . . Christian Dior silk blazer (Gasmey); T-shirt; trousers (Marcel Blanc); sash. Turnout, $895. Elizabeth Arden Salons; Barton/Sligh's; Sakowitz; Neusteters. Accessories by Christian Dior. **All prices approximate. Page 254:** Earrings by Dennis Higgins. At Artwear; Kiva Gallery, Scarsdale, N.Y. **Page 255:** *Inset:* Ralph Lauren pants. Calvin Klein belt. **Pages 256-257:** *Left:* Earrings, Ted Muehling at Artwear. Patricia Von Musulin cuff, at Lou Lattimore; Marion Wagner, Beverly Hills. Pierre Cardin sandals. . . . *Inset:* Earrings by Dennis Higgins. **Pages 258-259:** Trimfit pantie stockings. Calvin Klein shoes (available in the fall). . . . *Insert:* Pendant by Cathe Linton. Christian Dior by Vision pantie stockings. Shoes by Calvin Klein. **Page 265:** Aurea earrings. Bloomingdale's Cul-de-Sac. **Page 269:** Belt, Cara Croninger for Heaven. Henri Bendel; Madeleine, Winnetka, IL; Featherstone, Dallas. **Page 277:** Calvin Klein sandal.



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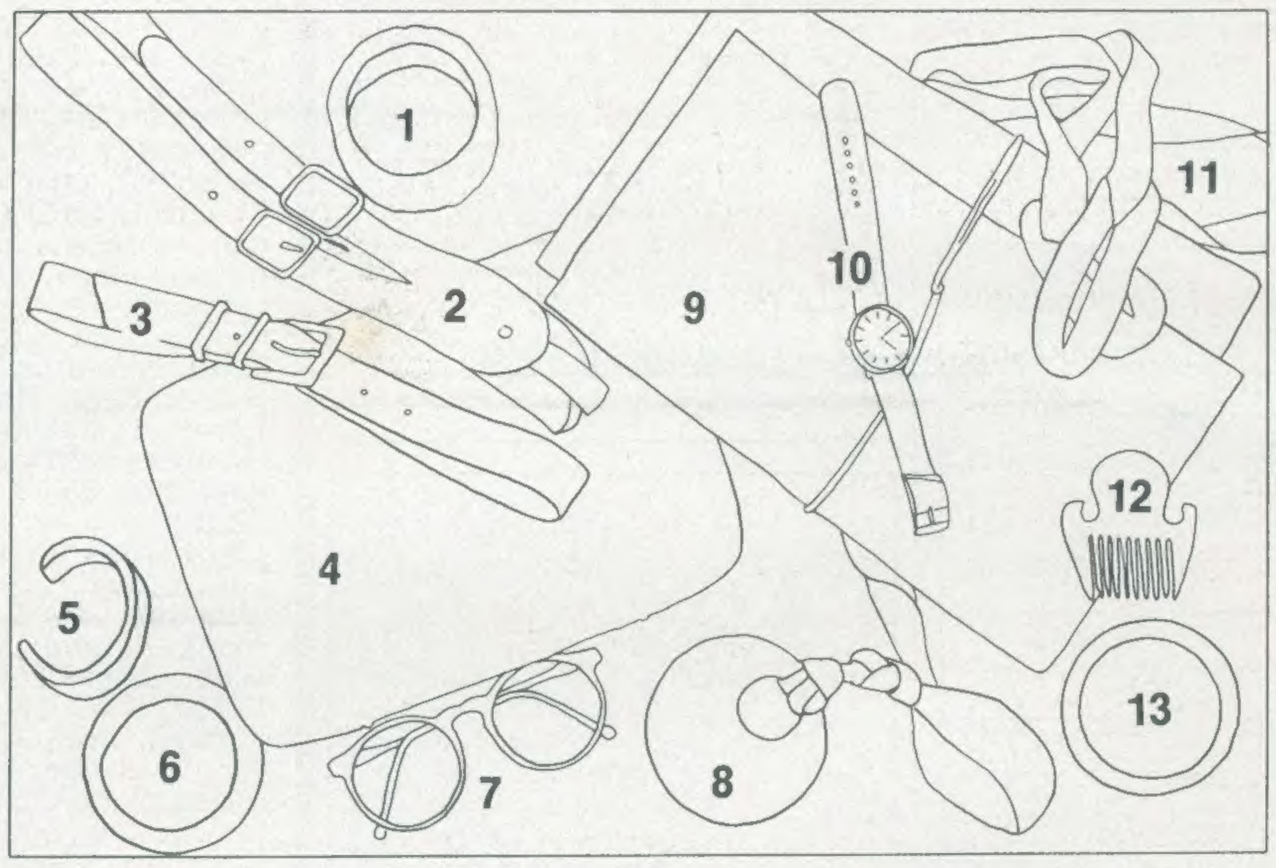
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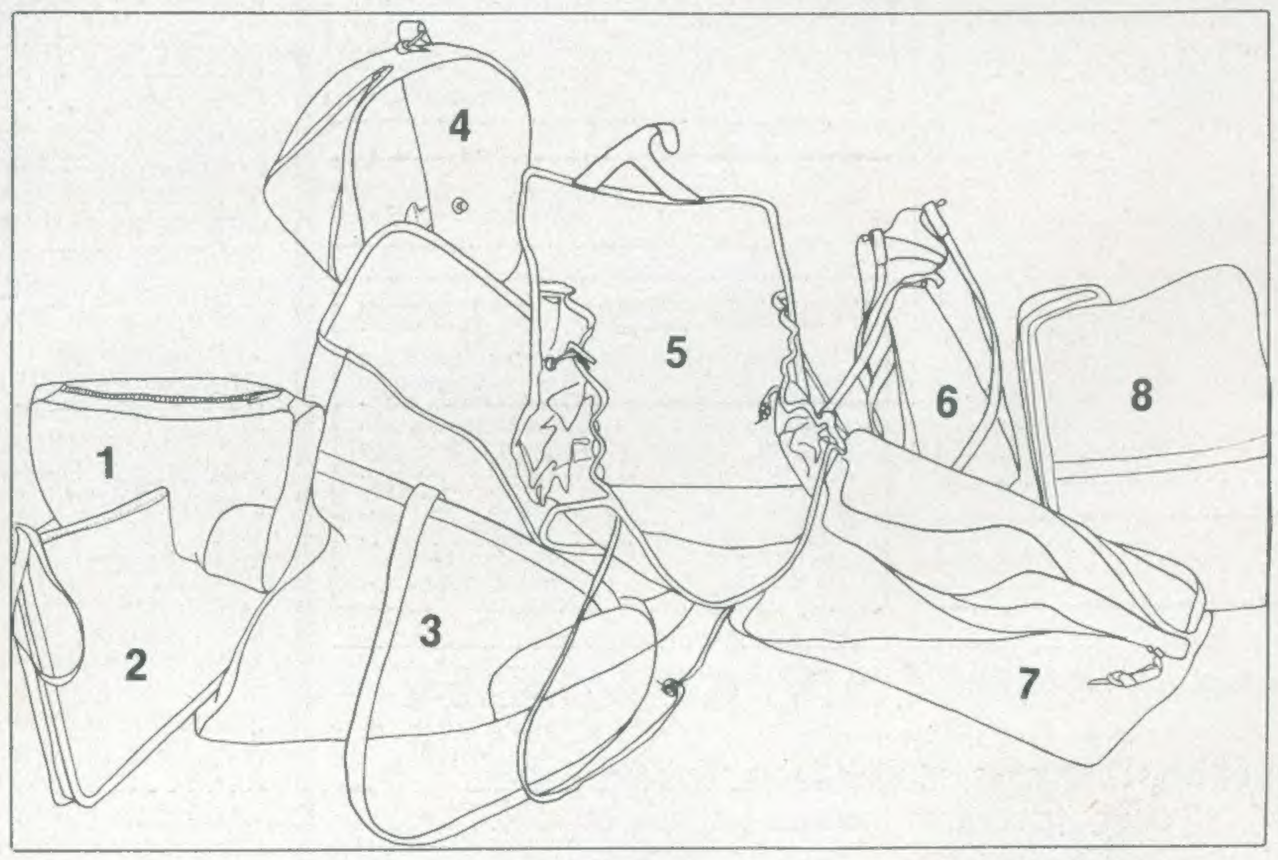
THE EYE-CATCHERS

Pages 218-219: 1. Terrafirma, $35. Henri Bendel; Kenneth and Cooper, Philadelphia; Sakowitz; Bullock's, Westwood.
2. Trussardi, $40. Bergdorf Goodman; The Twenty-Four Collection, Miami.
3. Calvin Klein, $11. Bonwit Teller; Hudson's; Stix, Baer & Fuller; Bullock's.
4. Rafael Sanchez, $95. Bergdorf Goodman; Nan Duskin; Hattie; Lou Lattimore; Bullock's Wilshire.
5. Ann Peerce, $25. Kruger Gallery; Sabrina Boutique, Birmingham, MI; Featherstone, Dallas; I. Magnin.
6. Shashi, $60. The United Nations Gift Center, N.Y.C.; Scheherazade, Edina, MN; Hartman Rare Art, Dallas; World Center, Los Angeles; Thousand Flowers, San Francisco.
7. Colors in Optics Ltd., $25. Henri Bendel; Neiman-Marcus; I. Magnin. For prescription, A.R. Trapp, N.Y.C.
8. Vesla Frank and Belle McIntyre, $42. Henri Bendel; Claire Pearone; Grace Jones, Salado, TX; Greta, Beverly Hills.
9. La Bagagerie, $150. La Bagagerie, New York City and Beverly Hills.
10. Baume & Mercier, $700. Bucherer. Hadley-Kalbe, $1.50. Altman's; Marshall Field.
11. Antonia Polizzi, $45. Neiman-Marcus.
12. Vesla Frank and Belle McIntyre, $7. Henri Bendel; Claire Pearone; Grace Jones, Salado, TX; Greta, Beverly Hills.
13. Shashi, $60. The United Nations Gift Center, N.Y.C.; Scheherazade, Edina, MN; Hartman Rare Art, Dallas; World Center, Los Angeles; Thousand Flowers, San Francisco.
All prices approximate.

Pages 222-223: 1. Barbara Bolan, $32. Filene's; Kenneth and Cooper, Philadelphia; Balliet's; Battlestein's. **2.** Coach Leatherware, $44. Bloomingdale's; Cole's Luggage Bazaar, Sarasota, FL; Ganto's, Grand Rapids, MI; I. Magnin. **3.** Halston for HB Accessories, $175. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. **4.** Trussardi, $180. Bergdorf Goodman; Garfinckel's; Neiman-Marcus; I. Magnin. **5.** La Bagagerie, $75. **6.** La Bagagerie, $60. Both at La Bagagerie, New York City and Beverly Hills. **7.** Bottega Veneta, $125. At Bottega Veneta. **8.** Lanvin for Paristyle, $63. **All prices approximate.**



218-219



220-221

VOGUE PATTERNS *(Other views, yardages, details; pp. 232-233)*



1885



1883

The soft body-shaped jackets. *Far left,* Vogue Pattern 1885. Sizes 8-18. For size 10 jacket: 2 yds. 47/48″ fabric; 2 yds. of 45″ fabric for facing. $5; in Canada, $5.50. *Left:* Vogue Pattern 1883. Sizes 8-16. For size 10: 2⅜ yds. of 40″ fabric. $6; in Canada, $6.60.

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